



G. Byrne Sc.

*These venerable antient Song-enditers  
Soar'd many a pitch above our modern writers  
With rough majestic force they mov'd the heart  
And strength and nature made amends for Art*

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*William Preston*

RELIQUE  
OF *Percy / 51*  
ANCIENT ENGLISH POETRY  
CONSISTING OF *K*  
Old Heroic BALLADS SONGS, and other  
PIECES of our earlier POETS,  
Chiefly of the LYRIC kind  
Together with some few of later Date  
VOLUME THE I.



*G. Byrne Sculpt.*

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**TO  
THE RIGHT HONOURABLE**

**ELIZABETH**

**COUNTESS OF NORTHUMBERLAND:**

**IN HER OWN RIGHT**

**BARONESS PERCY, LUCY, POYNINGS, FITZ-**

**PAYNE, BRYAN, AND LATIMER.**

**MADAM,**

**T**HOSE writers, who solicit the protection of the noble and the great, are often exposed to censure by the impropriety of their addressees; a remark that

will perhaps be too readily applied to him, who having nothing better to offer than the rude songs of ancient minstrels, aspires to the patronage of the Countess of NORTHUMBERLAND, and hopes that the barbarous productions of unpolished ages can obtain the approbation or the notice of her, who adorns courts by her presence, and diffuses elegance by her example.

But this impropriety, it is presumed, will disappear, when it is declared that these poems are presented to your LADYSHIP, not as labours of art, but as effusions of nature, shewing the first efforts of ancient genius, and exhibiting the customs and opinions of remote ages: of ages that had been almost lost to memory, had not the gallant deeds of your illustrious ancestors preserved them from oblivion.

No active or comprehensive mind can forbear some attention to the reliques of antiquity:

quity : It is prompted by natural curiosity to survey the progress of life and manners, and to inquire by what gradations barbarity was civilized, grossness refined, and ignorance instructed : but this curiosity, MADAM, must be stronger in those, who, like your LADYSHIP, can remark in every period the influence of some great progenitor, and who still feel in their effects the transactions and events of distant centuries.

By such Bards, MADAM, as I am now introducing to your presence, was the infancy of genius nurtured and advanced ; by such were the minds of unlettered warriors softened and enlarged, by such was the memory of illustrious actions preserved and propagated, by such were the heroic deeds of the Earls of NORTHUMBERLAND sung at festivals in the hall of ALNWICK : and those songs, which the bounty of your ancestors rewarded, now return to your LADYSHIP by a kind of hereditary right ; and, I flatter myself, will find

such reception, as is usually shewn to poets and historians, by those whose consciousness of merit makes it their interest to be long remembered.

I am,

MADAM,

YOUR LADYSHIP'S

Most Humble

And most devoted Servant,

THOMAS PERCY.

( v )

THE  
P R E F A C E.

**T**HE Reader is here presented with select remains of our ancient English Bards and Minstrels, an order of men who were once greatly respected by our ancestors, and contributed to soften the roughness of a martial and unlettered people by their songs and by their music.

The greater part of them are extracted from an ancient folio manuscript, in the Editor's possession, which contains near 200 poems, songs, and metrical romances. This MS. was written about the middle of the last century, but contains compositions of all times and dates, from the ages prior to Chaucer, to the conclusion of the reign of Charles I.

This manuscript was shown to several learned and ingenious friends, who thought the contents too curious to be consigned to oblivion, and importuned the possessor to select some of them, and give them to the press. As most of them are of great simplicity, and seem to have been merely written for the people, he was long in doubt, whether in the present state of improved literature, they could be deemed worthy the attention of the public. At length the importunity of his friends prevailed, and he could refuse nothing to such judges as the author of the RAMBLER, and the late Mr. SHENSTONE.

Accordingly such specimens of ancient poetry have been selected as either shew the gradation of our language, exhibit the progress of popular opinions, display the peculiar manners and customs of former ages, or throw light on our earlier classical poets.

They are here distributed into **THREE VOLUMES**, each of which contains an independent **SERIES** of poems, arranged for the most part, according to the order of time, and showing the gradual improvements of the English language and poetry from the earliest ages down to the present. Each **VOLUME**, or **SERIES**, is divided into three **BOOKS**, to afford so many pauses, or resting places to the Reader, and to assist him in distinguishing between the productions of the earlier, the middle, and the latter times.

In a polished age, like the present, I am sensible that many of these reliques of antiquity will require great allowances to be made for them. Yet have they, for the most part, a pleasing simplicity, and many artless graces, which in the opinion of no mean critics\* have been thought to compensate for the want of higher beauties, and if they do not dazzle the imagination, are frequently found to interest the heart.

To atone for the rudeness of the more obsolete poems, each volume concludes with a few modern attempts in the same kind of writing: And to take off from the tediousness of the longer narratives, they are every where intermingled with little elegant pieces of the lyric kind. Select ballads in the old Scottish dialect, most of them of the first-rate merit, are also interspersed among those of our ancient English Minstrels: and the artless productions of these old rhapsodists, are occasionally confronted with specimens of the composition of contemporary poets of a higher class: of those who had all the advantages of learning in the times in which they lived, and who wrote for fame and for posterity. Yet perhaps the palm will be frequently due to the old strolling Minstrels, who composed their rhymes to be sung to their harps, and who looked no farther

\* Mr. ADDISON, Mr. DRYDEN, and the witty Lord DORSET, &c. See the Spectator, No. 70. To these might be added many eminent judges now alive.—The learned SELDEN appears also to have been fond of collecting these old things. See p. vii.

farther than for present applause, and present subsistence.

The reader will find this class of men occasionally described in the following volumes, and some particulars relating to their history in a slight Essay subjoined to this preface.

It will be proper here to give a short account of the other collections that were consulted, and to make my acknowledgments to those gentlemen, who were so kind as to impart extracts from them: for while this selection was making, a great number of ingenious friends took a share in the work, and explored many large repositories in its favour.

The first of these that deserved notice was the Pepysian library at Magdalen College, Cambridge. Its founder, Sam. Pepys, Esq; secretary of the Admiralty in the reigns of Charles II. and James II. had made a large collection of ancient English ballads, near 2000 in number, which he has left pasted in five volumes in folio; besides Garlands and other smaller miscellanies. This collection he tells us was "Begun by Mr. SELDEN; improved by the addition of many pieces elder thereto in time; and the whole continued down to the year 1700."

In the Ashmole Library at Oxford, is a small collection of ballads, made by Anthony Wood, in the year 1676, containing somewhat more than 200. Many ancient popular poems are also preserved in the Bodleyan Library,

The archives of the Antiquarian Society at London contain a multitude of curious political poems in large folio volumes, digested under the several reigns of Hen. viii, Edw. vi, Mary, Elizabeth, James I. &c.

In the British Museum is preserved a large treasure of ancient English poems in MS. besides one folio volume of printed ballads.

From all these some of the best pieces were selected, and from many private collections, as well printed, as manuscript: particularly from one large folio volume which was lent by a lady.

Amid such a fund of materials, the Editor is afraid

he has been sometimes led to make too great a parade of his authorities. The desire of being accurate has perhaps seduced him into too minute and trifling an exactness ; and in pursuit of information he may have been drawn into many a petty and frivolous research. It was however necessary to give some account of the old copies, tho' often for the sake of brevity one or two of these only are mentioned, where yet assistance was received from several \*. Where any thing was altered that deserved particular notice, the passage is distinguished by two inverted 'commas'. And the Editor has endeavoured to be as faithful, as the imperfect state of his materials would admit : for these old popular rhymes have, as might be expected, been handed down to us with less care, than any other writings in the world.

The plan of the work was settled in concert with the late elegant Mr. SHENSTONE, who was to have borne a joint share in it had not death unhappily prevented him : Most of the modern pieces were of his selection and arrangement, and the Editor hopes to be pardoned if he has retained some things out of partiality to the judgment of his friend. The large MS. collection of poems was a present from HUMPHREY PITT, Esq ; of Prior's-Lee, in Shropshire, to whom this public acknowledgment is due for that, and many other obliging favours. To Sir DAVID DALRYMPLE, Bart, of Hailes, near Edinburgh, the Editor is indebted for most of the beautiful Scottish poems, with which this little miscellany is enriched, and for many curious and elegant remarks with which they are illustrated. Some obliging favours of the same kind were received from JOHN M'GOWAN, Esq ; of Edinburgh : and many curious explanations of Scottish words in the glossaries from Mr. JOHN DAVIDSON, of Edinburgh, and from the Rev. Mr. HUTCHINSON, of Kimbolton.  
Mr.

\* Thus in Book I. No. VI. of this vol. one MS. only is mentioned, tho' some additional stanzas were recovered from another fragment : and this has sometimes been the case elsewhere.

MR. WARTON, who at present does so much honour to the Poetry Professor's chair at Oxford, and another friend in that University, contributed some curious pieces from the Oxford libraries. Two ingenious and learned friends at Cambridge deserve the Editor's warmest acknowledgments: to Mr. BLAKEWAY, late fellow of Magdalen College, he owes all the assistance received from the Pepyan library: and Mr. FARMER, fellow of Emanuel, often exerted in favour of this little work, that extensive knowledge of ancient English literature for which he is so distinguished. Many extracts from ancient MSS. in the British Museum and other repositories, were owing to the kind services of Mr. ASTLE, to whom the public is indebted for the curious Preface and Index lately annexed to the Harleian catalogue. The worthy Librarian of the Society of Antiquaries, deserves acknowledgment for the obliging manner in which he gave the Editor access to the volumes under his care. In Mr. GARRICK's curious collection of old plays are many scarce pieces of ancient poetry, with the free use of which he indulged the Editor, in the politest manner. To the Rev. Dr. BIRCH he is indebted for the use of several ancient and curious tracts. To the friendship of Mr. JOHNSON he owes many valuable hints for the conduct of the work. And if the glossaries are more exact and curious, than might be expected in so slight a publication, it is to be ascribed to the supervisal of a friend, who stands at this time the first in the world for northern literature, and whose learning is better known and respected in foreign nations, than in his own country. It is perhaps needless to name the Rev. Mr. LYE, Editor of Junius's Etymologicum and of the Gothic gospels.

The NAMES of so many men of learning and character the Editor hopes will serve as an amulet to guard him from every unfavourable censure, for having bestowed any attention on a parcel of OLD BALLADS. It was at the request of many of these gentlemen, and of others eminent for their genius, and taste, that this little work was undertaken. To prepare it for the press has been the amusement of now and then a vacant hour

amidst the leisure and retirement of rural life, and hath, only served as a relaxation from graver studies. It has been taken up at different times, and often thrown aside for many months, during an interval of four or five years. This has occasioned some inconsistencies and repetitions, which the candid reader will pardon. As great care has been taken to admit nothing immoral and indecent; the Editor hopes he need not be ashamed of having bestowed some of his idle hours on the ancient literature of our own country, or in rescuing from oblivion some pieces (tho' but the amusement of our ancestors) which tend to place in a striking light, their taste, genius, sentiments, or manners.

AN

# AN ESSAY ON THE ANCIENT ENGLISH MINSTRELS.

**T**HE MINSTRELS seem to have been the genuine successors of the ancient Bards, who united the arts of Poetry and Music, and sung verses to the harp, of their own composing. It is well known what respect was shewn to their BARDS by the Britons: and no less was paid to the northern SCALDS \* by most of the nations of Gothic race. Our Saxon ancestors, as well as their brethren the ancient Danes, had been accustomed to hold men of this profession in the highest reverence. Their skill was considered as something divine, their persons were deemed sacred, their attendance was solicited by kings, and they were every where loaded with honours and rewards †. In short, poets and their art were held among them in that rude admiration, which is ever shewn by an ignorant people to such as excel them in intellectual accomplishments. When the Saxons were converted to christianity, in proportion as letters prevailed among them, this rude admiration began to abate, and poetry was no longer a peculiar profession. The Poet and the Minstrel ‡ became two persons. Poetry was cultivated by men of letters indiscriminately,

\* So the ancient Danes, &c. intitled their Bards. See Pref. to " Five pieces of Runic poetry, 12mo. published by P. Wilson.

† Mallet, L'Introd. a l'Hist. de Dannemarc. 4to. Bartholin. Antiq. Dan. 4to.

‡ The word MINSTREL is derived from the French *Menestrier*; and was not in use here before the Norman conquest. It is remarkable that our old monkish historians do not use the word *Citharædus*, *Camtator*, or the like, to express a MINSTREL in Latin; but either *Mimus*, *Histrion*, *Joculator*, or some other word that implies gesture. Hence it should seem that the Minstrels set off their singing by mimicry or action: or, according to Dr. Brown's hypothesis, united the powers of melody, poem, and dance. See his ingenious Hist. of the Rise of Poetry, &c.

minately, and many of the most popular rhimes were composed amidst the leisure and retirement of monasteries. But the Minstrels continued a distinct order of men, and got their livelihood by singing verses to the harp, at the houses of the great. There they were still hospitably and respectfully received, and retained many of the honours shown to their predecessors the Bards and Scalds. And indeed tho' some of them only recited the compositions of others, many of them still composed songs themselves, and all of them could probably invent a few stanzas on occasion. I have no doubt but most of the old heroic ballads in this collection were produced by this order of men. For altho' some of the larger metrical romances might come from the pens of the monks or others, yet the smaller narratives were probably composed by the Minstrels who sung them. From the amazing variations, which occur in different copies of these old pieces, it is evident they made no scruple to alter each other's productions, and the reciter added or omitted whole stanzas, according to his own fancy or convenience.

In the early ages, as is hinted above, this profession was held in great reverence among the Saxon tribes, as well as among their Danish brethren. This appears from two remarkable facts in history, which show that the same arts of music and song were equally admired among both nations, and that the privileges and honours conferred upon the professors of them were common to both; as it is well known their customs, manners, and even language were not in those times very dissimilar.

When our great king Alfred was desirous to learn the true situation of the Danish army, which had invaded his realm; he assumed the dress and character of a Minstrel \*, and taking his harp, and only one attendant, (for

\* *Fingens se JOCULATOREM, assumpta citbata, &c.* Ingulphi Hist. p. 869.—*Sub specie MIMI . . . ut JOCULATORIÆ professor artis.* Malmesb. l. 2. c. 4. p. 43. One name for a Minstrel in old French was JOUGLEUR.

(for in the early times it was not unusual for a Minstrel to have a servant to carry his harp \*) he went with the utmost security into the Danish camp. And though he could not but be known to be a Saxon, the character he had assumed procured him a hospitable reception; he was admitted to entertain the king at table, and staid among them long enough to contrive that assault, which afterwards destroyed them. This was in the year 878.

About sixty years after, a Danish king made use of the same disguise to explore the camp of our king Athelstan. With his harp in his hand, and dressed like a Minstrel †, Anlaff, king of the Danes, went among the Saxon tents, and taking his stand near the king's pavilion, began to play, and was immediately admitted. There he entertained Athelstan and his lords with his singing and his music: and was at length dismissed with an honourable reward; though his songs must have discovered him to have been a Dane. Athelstan was saved from the consequences of this stratagem by a soldier, who had observed Anlaff bury the money which had been given him, from some scruple of honour, or motive of superstition. This occasioned a discovery,

From the uniform procedure of both these kings, it is plain that the same mode of entertainment prevailed among both people, and that the Minstrel was a privileged character among both. Even so late as the reign of Edward II. the Minstrels were easily admitted into the royal presence; as appears from a passage in Stow ‡, which also shews the splendor of their appearance.

“ In the year 1316, Edward the Second did solemnize his feast of Pentecost at Westminster in the  
“ great hall: where sitting royally at the table with  
“ his

\* See this vol. p. 50. 56.

† *Assumpta manu cithara . . . professus MIMUM, qui bujufmodi arte stipem quotidianam mercaretur . . . Jussus abire pretium cantus accepit.* Malmesb. l. 2. c. 6.

‡ Survey of Lond. 1603. p. 469.

“ his peers about him, there entered a woman ADORN-  
 “ ED LIKE A MINSTRELL \*, SITTING ON A GREAT  
 “ HORSE TRAPPED, AS MINSTRELS THEN USED,  
 “ who rode round about the tables, shewing pastime ;  
 “ and at length came up to the king’s table, and laid  
 “ before him a letter, and forthwith turning her horse  
 “ saluted every one, and departed.”—The subject of  
 this letter was a remonstrance to the king on the fa-  
 vours heaped by him on his minions, to the neglect of  
 his knights and faithful servants.

The messenger was sent in a Minstrel’s habit, as what  
 would gain an easy admission † ; and was a Woman  
 concealed under that habit, I suppose, to disarm the  
 king’s resentment : For I do not find that any of the real  
 Minstrels were of the female sex, and therefore con-  
 clude this was only an artful contrivance peculiar to  
 that occasion.

In the 4th year of Richard II. ‡, John of Gaunt e-  
 rected at Tutbury in Staffordshire, a COURT OF MIN-  
 STRELS, with a full power to receive suit and service  
 from the men of this profession within five neighbour-  
 ing counties, to enact laws, and determine their con-  
 troversies ; and to apprehend and arrest such of them,  
 as should refuse to appear at the said court, annually  
 held on the 16th of August. For this they had a  
 charter §, by which they were empowered to appoint  
 a KING OF THE MINSTRELS, with four officers, to  
 preside over them. These were every year elected with  
 great ceremony, the whole form of which is described  
 by

\* *Ornata HISTRIONALI habitu.* Walsingh. p. 109.  
 (That Minstrels sometimes rode on horseback, see in  
 this vol. p. 50. 56. &c.)

† When the porter was blamed for admitting her, he  
 answered, *Non esse moris domus regie HISTRIONES ab*  
*ingressu quomodolibet prohibere, &c.* Walsingh.

‡ Anno 1381.

§ Intituled *Carte le Roy de Ministraulx.* (In Latin  
*Histriones.* Vid. Plott. p. 437.)

by Dr. Plott \*; in whose time however they seem to have become mere musicians.

Even so late as the reign of Henry VIII. the Reciters of verses, or moral speeches learnt by heart, intruded without ceremony into all companies; not only in taverns, but in the houses of the nobility themselves. This we learn from Erasmus †, whose argument led him only to describe a species of these men who DID NOT SING their compositions; but the others that DID, enjoyed without doubt the same privileges.

The Reader will find that the Minstrels continued down to the reign of Elizabeth; in whose time they had lost much of their dignity, and were sinking into contempt and neglect. Yet still they sustained a character far superior to any thing we can conceive at present of the singers of old ballads ‡.

When Queen Elizabeth was entertained at Killingworth Castle by the Earl of Leicester in 1575, among the many devices and pageants which were exhibited for her entertainment, one of the personages introduced was that of an ancient MINSTREL, whose appearance and dress are so minutely described by a writer there present §, and give us so distinct an idea of the character, that I shall quote the passage at large.

“ A PERSON very meet seemed he for the purpose,  
“ of xlv years old, apparelled partly as he would  
“ himself. His cap off: his head seemly rounded ton-  
“ ster-

\* Hist. of Staffordsh. Ch. 10. §. 69.—76. p. 435, &c.

† See his ECCLESIAST. . . . *Irrumpunt in convivium magnatum, aut in cauponas vinarias; et argumentum aliquod quod edidicerunt recitant, &c.* Jortin, vol. 2. p. 193.

‡ See vol. 2. p. 125.

§ R. L. [Langham] author of a letter 12mo. describing the Queen's entertainment at Killingworth in 1575. p. 46. (This writer's orthography is not here copied.)

“ster-wise\*: fair kembered, that with a sponge daintily dipt in a little capon’s grease, was finely smoothed, to make it shine like a mallard’s wing. His beard smugly shaven: and yet his shirt after the new trink, with ruffs fair starched, sleeked and glistening like a pair of new shoes, marshalled in good order with a setting stick, and strut, ‘that’ every ruff stood up like a wafer. A side [i. e. long] gown of Kendale green, after the freshness of the year now, gathered at the neck with a narrow gorget fastened afore with a white clasp and a keeper close up to the chin; but easily, for heat, to undo when he list. Seemly begirt in a red caddis girdle: from that a pair of capped Sheffield knives hanging a’ two sides. Out of his bosom drawn forth a lappet of his napkin† edged with a blue lace, and marked with a D for Damian, for he was but a batchelor yet.

“His gown had side [i. e. long] sleeves down to mid-leg, slit from the shoulder to the hand, and lined with white cotton. His doublet-sleeves of black worsted: upon them a pair of points of tawny chamberlaced along the wrist with blue threaden poinets‡, wealt towards the hands of fustian-a-napes. A pair of red neather stocks. A pair of pumps on his feet, with a cross cut at his toes for corns: not new indeed, yet cleanly blackt with soot, and shining as a shoing horn.

“About his neck a red ribband suitable to his girdle. His **HARP** in good grace dependent before him. His **WREST** § tyed to a green lace and hanging by: Under the gorget of his gown a fair flaggon chain, (pewter † for) **SILVER**, as a **SQUIRE MINSTREL OF**  
 “**MIDDLE-**

\* “Tonsure-wise,” after the manner of the Monks.

† i. e. handkerchief, or cravat.

‡ Perhaps points.

§ The key, or screw, with which he tuned his harp.

† The reader will remember that this was not a **REAL MINSTREL**, but only one personating that character:

## ANTIEN<sup>T</sup> ENGLISH MINSTRELS. xvii

“ MIDDLESEX, that travelled the country this summer season, unto fair and worshipful mens houses.  
 “ From his chain hung a scutcheon, with metal and  
 “ colour, resplendant upon his breast, of the ancient  
 “ arms of Illington.”

—This Minstrel is described as belonging to that village. I suppose such as were retained by noble families, wore their arms hanging down by a silver chain as a kind of badge. From the expression of SQUIRE MINSTREL above, we may conclude there were other inferior orders, as YEOMEN MINSTRELS, or the like.

This Minstrel, the author tells us a little below,  
 “ after three lowly courtesies, cleared his voice with  
 “ a hem, . . . and wiped his lips with the hollow of his  
 “ hand for ’filing his napkin, tempered a string or two  
 “ with his WREST, and after a little warbling on his  
 “ HARP for a prelude, came forth with a solemn song,  
 “ warranted for story out of King Arthur’s acts, &c.”

—This song the reader will find printed in this work, volume III. page 21.

Towards the end of the sixteenth century this class of men had lost all credit, and were sunk so low in the public opinion, that in the 39th year of Elizabeth \* a statute was passed by which “ Minstrels, wandering abroad” were included among “ rogues, vagabonds, and sturdy beggars,” and were adjudged to be punished as such. This act seems to have put an end to the profession, for after this time they are no longer mentioned.

I CANNOT conclude this account of the ancient MINSTRELS, without remarking that they are most of them represented to have been of the North. There is hardly an ancient Ballad or Romance, wherein a Minstrel or Harper appears, but he is characterized by way of eminence to have been “ OF THE NORTH COUNTRY  
 “ TRIE

rafter: his ornaments therefore were only such as OUTWARDLY represented those of a real Minstrel.

\* Vid. Pulton’s Stat. 1661. p. 1110. 39<sup>o</sup> Eliz.

"TRIE \*:" and indeed the prevalence of the Northern dialect in such kind of poems, shews that this representation is real. The reason of which seems to be this; the civilizing of nations has begun from the South: the North would therefore be the last civilized, and the old manners would longest subsist there. With the manners, the old poetry that painted these manners would remain likewise; and in proportion as their boundaries became more contracted, and their neighbours refined, the poetry of those rude men would be more distinctly peculiar, and that peculiarity more strikingly remarked.

The Reader will observe in the more ancient ballads of this collection, a cast of style and measure very different from that of contemporary poets of a higher class: many phrases and idioms, which the Minstrels seem to have appropriated to themselves, and a very remarkable licence of varying the accent of words at pleasure, in order to humour the flow of the verse, particularly in the rhymes: as

<i>Countrie</i>	<i>barpèr</i>	<i>battèl</i>	<i>morning</i>
<i>Ladie</i>	<i>singèr</i>	<i>damsèl</i>	<i>loving,</i>

instead of *country*, *lady*, *barper*, *singer*, &c.—This liberty is but sparingly assumed by the classical poets of the same age; or even by the latter composers of Heroical Ballads: I mean by such as professedly wrote for the press. For it is to be observed, that so long as the Minstrels subsisted, they seem never to have designed their rhymes for publication, and probably never committed them to writing themselves: what copies are preserved of them were doubtless taken down from their mouths. But as the old Minstrels gradually wore out, a new race of ballad-writers succeeded, an inferior sort of minor poets, who wrote narrative songs merely for the press. Instances of both may be found in the reign of Elizabeth. The two latest pieces in the

\* See p. 56. of this vol.

the genuine strain of the old Minstrelsy that I can discover, are No. III. and IV. of Book III. in this volume. Lower than these I cannot trace the old mode of writing.

The old Minstrel-ballads are in the northern dialect, abound with antique words and phrases, are extremely incorrect, and run into the utmost licence of metre; they have also a romantic wildness, and are in the true spirit of chivalry.—The other sort are written in exact measure, have a low or subordinate correctness, sometimes bordering on the insipid, yet often well adapted to the pathetic; these are generally in the southern dialect, exhibit a more modern phraseology, and are commonly descriptive of more modern manners.—To be sensible of the difference between them, let the Reader compare in this volume No. III. of book III. with No. IX. of Book II.

Towards the end of Queen Elizabeth's reign, (as is mentioned above) the genuine old Minstrelsy seems to have been extinct, and thenceforth the ballads that were produced were wholly of the latter kind, and these came forth in such abundance, that in the reign of James I. they began to be collected into little Miscellanies under the name of GARLANDS, and at length to be written purposely for such collections \*.

\* In the Pepysian, and other libraries, are preserved a great number of these in black letter, 12mo. under the following quaint and affected titles, viz.

1. A Crowne Garland of Goulden Roses gathered out of England's Royall Garden, &c. by Richard Johnson, 1612. [In the Bodleyan Library.]—
2. The Golden Garland of Princely Delight.—
3. The Garland of Good-will, by T. D. 1631.—
4. The Royal Garland of Love and Delight, by T. D.—
5. The Garland of Love and Mirth, by Thomas Lanfier —
6. The Garland of Delight, &c. by Tho. Delone.—
7. Cupid's Garland set round with gilded Roses.—
8. The Garland of withered Roses, by Martin Parker, 1656.

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1656.—9. The Shepherd's Garland of Love, Loyalty, &c.—10. The Country Garland.—11. The Golden Garland of Mirth and Merriment.—12. The Lover's Garland.—13. Neptune's Fair Garland.—14. England's fair Garland.—15. Robin Hood's Garland.—16. The Lover's Garland.—17. The Maiden's Garland.—18. A loyal Garland of Mirth and Pastime.—&c. &c. &c.

This sort of petty publications was anciently called **PENNY MERRIMENTS**: as little religious tracts of the same size went by the name of **PENNY GODLINESS**: In the Pepys Library are multitudes of both kinds.

CON.

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I never

I never heard the old song of Percie and Douglas, that I  
found not my heart moved more than with a trum-  
pet.: and yet 'it' is sung but by some blinde crowder  
with no rougher voice, than rude stile; which bee-  
ing so evill aparelled in the dust and cobweb of that  
uncivill age, what would it work, trimmed in the  
gorgeous eloquence of Pindare?

SIR PHILIP SIDNEY'S DEFENCE OF POETRY.

ANCIENT

ANTIENT  
SONGS and BALLADS,  
&c.

SERIES THE FIRST.  
BOOK I.

I.

THE ANTIENT BALLAD OF CHEVY-CHASE.

*The fine heroic song of CHEVY CHASE has ever been admired by competent judges. : Those genuine strokes of nature and artless passion, which have endeared it to the most simple readers, have recommended it to the most refined; and it has equally been the amusement of our childhood, and the favourite of our riper years,*

*Mr. Addison has given an excellent critique\* on this very popular ballad, but is mistaken with regard to the antiquity of our present copy; for this, if one may judge from the style, cannot be older than the time of Elizabeth, and was probably written after the elogium of Sir Philip Sidney: perhaps in consequence of it. I flatter myself, I have here recovered the genuine antique poem: the true original song, which appeared rude even in the time of Sir Philip, and caused him to lament, that it was so evil-apparelled in the rugged garb of antiquity.*

*This curiosity is printed, from an old manuscript, at the end of Hearne's preface to Gul. Newbrigiensis Hist.*

Vol. I.

B

1719.

\* *Spectator*, No. 70. 74.

1719. 8vo. vol. 1. To the MS. Copy is subjoined the name of the author, RICHARD SHEALE §: whom Hearne had so little judgment as to suppose to be the same with a R. Sheale, who was living in 1588. But whoever examines the gradation of language and idiom in the following volumes, will be convinced that this is the production of an earlier poet. It is indeed expressly mentioned among some very ancient songs in an old book intitled, *The Complaint of Scotland* †, (fol. 42.) under the title of the HUNTIS OF CHEVET, where the two following lines are also quoted;

The Pershee and the Mongumrye mette †.  
That day, that day, that gentil day ‖:

Which, tho' not quite the same as they stand in the ballad, yet differ not more than might be owing to the author's quoting from memory. Indeed whoever considers the stile and orthography of this old poem will not be inclined to place it lower than the time of Henry VI: as on the other hand the mention of JAMES THE SCOTISH KING †, with one or two Anachronisms, forbid us to assign it an earlier date. King James I, who was prisoner in this kingdom at the death of his father \* did not wear the crown of Scotland till the second year of our Henry VI ‡, but before the end of that long reign a third James had mounted the throne\*\*. A succession of two or three

§ Subscribed, after the usual manner of our old poets, EXPLICETH [explicit] QUOTH RYCHARD SHEALE.

† One of the earliest productions of the Scottish press, now to be found. The title page was wanting in the copy here quoted; but it is supposed to have been printed in 1540. See Ames.

‡ See Pt. 2. v. 25. ‖ See Pt. 1. v. 104.

† Pt. 2. v. 36. 140. \* Who died Aug. 5. 1406.

‡ James I. was crowned May 22. 1424. murdered Feb. 21. 1436-7.

\*\* In 1460.—Hen. VI. was deposed 1461: restored and slain 1471.

three Jameses, and the long detention of one of them in England, would render the name familiar to the English, and dispose a poet in those rude times to give it to any Scottish king he happened to mention.

So much for the date of this old ballad: with regard to its subject, altho' it has no countenance from history, there is room to think it had originally some foundation in fact. It was one of the laws of the marches frequently renewed between the two nations, that neither party should hunt in the other's borders, without leave from the proprietors or their deputies.\* There had long been a rivalry between the two martial families of Percy and Douglas, which heightened by the national quarrel, must have produced frequent challenges and struggles for superiority, petty invasions of their respective domains, and sharp contests for the point of honour: which would not always be recorded in history. Something of this kind we may suppose gave rise to the ancient ballad of the HUNTING A' THE CHEVIAT †. Percy earl of Northumberland had vowed to hunt for three days in the Scottish border without condescending to ask leave from Earl Douglas, who was either lord of the soil, or lord wardein of the marches. Douglas would not fail to resent the insult, and endeavour to repel the intruders by force: this would naturally produce a sharp conflict between the two parties: something of which, it is probable, did really happen, tho' not attended with the tragical circumstances recorded in the ballad: for these are evidently borrowed

B 2

from

\* Item. . . Concordatum est, quod, . . . NULLUS unius partis vel alterius ingrediatur terras, boschas, forrestas, warrenas, loca, dominia quaecunque alicujus partis alterius subditi, causa venandi, piscandi, aucupandi, disportum aut solatium in eisdem, aliave quacunque de causa ABSQUE LICENTIA ejus . . . ad quem . . . loca . . . . . pertinent, aut de deputatis suis prius capt. & obtent. Vid. Bp. Nicholson's *Leges Marchiarum*. 1705. 8vo. pag. 27. 51.

† This was the original title. See the ballad, Pt. 1. v. 106. Pt. 2. v. 165.

## 4 ANTIENT SONGS

from the BATTLE OF OTTERBOURN \*, a very different event, but which aſtertimes would eaſily confound with it. That battle might be owing to ſome ſuch previous affront as this of CHEVY CHASE, though it has eſcaped the notice of hiſtorians. Our poet has evidently jumbled the two events together: if indeed the lines † in which this miſtake is made, are not rather ſpurious, and the aſter-ſiſterion of ſome perſon, who did not diſtinguiſh between the two ſtories.

Hearne has printed this ballad without any diſiſion of ſtanſas, in long lines, as he found it in the old written copy: but it is uſual to find the diſtinction of ſtanſas neglected in antiſent MSS; where to ſave room, two or three verſes are frequently given in one line undiſiſed. See ſiſagrant inſtances in the Harleian Catalog. No. 2253 f. 29. 34. 61. 70 & paſſim.

## THE FIRST PART.

THE Perſé owt of Northombarlonde,

And a vow to God mayd he,

That he wolde hunte in the mountayns

Off Chyviat within days thre,

In the mauger of doughtè Dogles,

And all that ever with him be.

The ſattiſte hartes in all Cheviat

He ſayd he wold kyll, and cary them away:

Be my ſeth, ſayd the dougheti Doglas agayn,

I wyll let that hontyng yf that I may.

Then the Perſé owt of Banborowe cam,

With him a myghtee meany;

With fifteen hondriſth archares bold;

The wear choſen out of ſhyars thre.

\* See the next ballad. † Vid. Pt. 2. v. 167.

V. 5. magger in Hearne's MS.

Ver. 11. The the Perſé. MS. V. 13. archardes bold off blood and bone. MS.

# AND BALLADS. 5

This begane on a monday at morn 15  
 In Cheviat the hillys so he,  
 The chyld may rue that ys un-born,  
 It was the mor pitté.

The dryvars thorowe the woodes went  
 For to reas the dear, 20  
 Bonien bickarte uppone the bent  
 With ther browed aras cleare.

Then the wyld thorowe the woodes went  
 On every syde shear,  
 Grea-hondes thorowe the greves glent 25  
 For to kyll thear dear.

The begane in Chyviat the hyls above  
 Yerly on a monnyn day;  
 Be that it drewe to the oware off none  
 A hondriith fat hartes ded ther lay, 30

The blewe a mort uppone the bent,  
 The semblyd on sydis shear;  
 To the quyrry then the Persé went  
 To se the bryttlynge off the deare.

He sayd, It was Duglas promys 35  
 This day to met me hear;  
 But I wyfte he wold faylle verament:  
 A gret oth the Persé swear.

At the laste a squyar of Northombelonde  
 Lokyde at his hand full ny, 40  
 He was war ath the doughetie Doglas comynge;  
 With him a myghtè meany,

B 3

Both

V. 19. throrowe. MS. V. 31. blwe a mot. MS.  
 V. 42. myghtte. MS. *passim*.

# ANCIENT SONGS

Both with spear, 'byll,' and brande :  
 Yt was a myghti fight to se.  
 Hardyar men both off hart nar hande 45  
 Were not in Christiante.

The wear twenty hondrith spear-men good  
 Withouten any fayle ;  
 The wear bonre a-long be the watter a Twyde,  
 Yth bowndes of Tividale. 50

Leave off the brytlyng of the dear, he sayde,  
 And to your bowys tayk good heed ;  
 For never fithe ye wear on your mothars borne  
 Had ye never so mickle need.

The dougheti Dogglas on a stede 55  
 He rode his men beforne ;  
 His armor glytteryde as dyd a glede ;  
 A bolder barne was never born.

Tell me 'what' men ye ar, he says,  
 Or whos men that ye be : 60  
 Who gave youe leave to hunte in this  
 Chyviat chays in the spyt of me ?

The first mane that ever him an answer mayd,  
 Yt was the good lord Perse :  
 We wyll not tell the 'what' men we ar, he says, 65  
 Nor whos men that we be ;  
 But we wyll houmt hear in this chays  
 In the spyte of thyne, and of the.

The

V. 43. brylly. MS. V. 48. withowte . . . feale. MS.  
 V. 52. boys look ye tayk. MS. V. 54. ned. MS.  
 V. 56. att his. MS. V. 59. whos. MS. V. 65.  
 whoys. MS.

The fattiste hartes in all Chyval  
 We have kyld, and cast to carry them a-way. 70  
 Be my troth, sayd the doughtè Dogglas again,  
 Ther-for the ton of us shall de this day.

Then sayd the doughtè Doglas  
 Unto the lord Persè:  
 To kyll all thes giltles men, 75  
 A-las! it wear great pittè.

But, Persè, thowe art a lord of lande,  
 I am a yerle callyd within my contre;  
 Let all our men uppone a parti stand?  
 And do the battell off the and of me. 80

Nowe Cristes cors on his crowne, said the lord Persè,  
 Who-soever ther-to says nay.  
 Be my troth, doughtè Doglas, he says,  
 Thou shalt never se that day.

Nethar in Ynglonde, Skottlonde, nar France, 85  
 Nor for no man of a woman born,  
 But and fortune be my chance,  
 I dar met him on man for on.

Then bespayke a squyar off Northombarlonde,  
 Ric. Wytharynton was his nam; 90  
 It shall never be told in Sothe-Ynglonde, he says,  
 To kyng Herry the fourth for sham.

I wat youe byn great lordes twa,  
 I am a poor squyar of lande;  
 B 4 Twyll

## 8 ANCIENT SONGS

I wyll never se my captayne fyght on a fylde, 95  
 And stande me-selffe, and looke on,  
 But whyll I may my weppone welde  
 I wyll not 'fayl' both harte and hande.

That day, that day, that dredfull day;  
 The first fir here I fynde. 100  
 And you wyll here any mor athe hontyng athe Chyviat  
 Yet ys ther mor behynd.

### THE SECOND PART.

**T**HE Yngglyshe men hade ther bowys yebent,  
 Ther harte were good yenoughe;  
 The first of arros that the shote off,  
 Seven skore spear-men the sloughe.

Yet bydys the yerle Doglas uppon the bent, 5  
 A captayne good yenoughe,  
 And that was sene verament,  
 For he wrought hom both woo and wouche,

The Dogglas pertyd his oft in thre,  
 Lyk a cheffe cheften off pryde, 10  
 With suar speares off myghttè tre  
 The cum in on every fyde.

Thrughe our Yngglyshe archery  
 Gave many a wounde full wyde;  
 Many a doughete the garde to dy, 15  
 Which ganyde them no pryde.

The Yngglyshe men let thear bowys be,  
 And pulde owt brandes that wer bright, 20  
 It

V. 101. youe . . . huntynge. MS. V. 3. first, i. e. flight. V. 5. byddys. MS. V. 17. boys. MS. V. 18. briggt. MS.

It was a hevy syght to se  
Bryght swordes on basnites lyght. 20

Thorowe ryche male, and myne-ye-ple  
Many sterne the stroke downe freght.  
Many a freyke, that was full fre,  
Ther undar foot dyd lyght.

At last the Duglas and the Perse met, 25  
Lyk to captayns of myght and mayne;  
The swapte togethar tyll the both swat  
With swordes, that wear of syn myllan.

Thes worthè freckys for to fyght  
Ther-to the wear full fayne, 30  
Tyll the bloode owt off thear basnetes sprete,  
As ever dyd heal or rayne.

Holde the, Perse, said the Doglas,  
And i' feth I shall the brynge  
Wher thowe shalte have a yerls wagis 35  
Of Jamy our Scottish kyng.

Thoue shalte have thy ransom fre,  
I hight the hear this thinge,  
For the manfullyste man yet art thowe,  
That ever I conqueryd in filde fightyng. 40

Nay ' then' sayd the lord Perse,  
I tolde it the beforne,  
That I wolde never yeldyde be  
To no man of a woman born.

B 5

With

V. 21. throrowe. MS. V. 22. done. MS. V. 26.  
to, i. e. two. Ibid. and of. MS. V. 32. ran. MS. V. 33.  
helde. MS. V. 36. Skottish. MS.

10 A C N I E N T S O N G S

With that ther cam an arrowe hastily 45  
 Forthe off a mightie wane,  
 Hit hathe strekene the yerle Douglas,  
 In at the brest bane.

Thoroue lyvar and longs bathe  
 The sharp arrowe ys gane, 50  
 That never after in all his lyffe days  
 He spayke mo wordes but ane,  
 That was, Fyghte ye, my myrry men, whyllys ye  
 may,  
 For my lyff days ben gan.

The Persè leanyde on his brande, 55  
 And sawe the Douglas de ;  
 He tooke the dede man by the hande,  
 And sayd, Wo ys me for the!

To have savyde thy lyffe I walde have pertyd with,  
 My landes for years thre, 60  
 For a better man of hart, nare of hande.  
 Was not in all the north countre.

Off all that se a Skottishe knyght,  
 Was callyd Sir Hewe the Mongon-byrry,  
 He sawe the Douglas to the deth was dyght; 65  
 He spendyd a spear a trusti tre:

He rod uppon a corfiare  
 Throughe a hondrith archery,  
 He never styntyde, nar never blane.  
 Tyll he cam to the good lord Persè, 70

He set uppone the lorde Persè.  
 A dynte, that was full soare ;

With:

V. 49. throroue. M8.

With a suar spear of a myghte tre  
Clean thorow the body he the Perse bore;

Athe tothar syde, that a man myght se, 75;  
A large cloth yard and mare :  
Towe bettar captayns wear nat in Cristiantè,  
Then that day slain wear thare.

An archar off Northomberlonde:  
Say sleen was the lord Perse, 80  
He bar a bende-bow in his hande;  
Was made off trusti tre :

An arow, that a cloth yarde was lang,  
To th harde stele halyde he ;  
A dynt, that was both sad and soar, 85;  
He sat on Sir Hewe the Mongon-byrry.

The dynt yt was both sad and ' soar,'  
That he of Mongon-byrry sete ;  
The swane-fethars, that his arrowe bar,  
With his hart blood the wear wete. 90

Ther was never a freake wone foot wolde fle,  
But still in flour dyd stand,  
Heawyng on yche othar, whyll the myght dre,  
With many a bal-ful brande.

This battell begane in Chyviat 99  
An owar befor the none,  
And when even-song bell was rang  
The battell was nat half done.

The tooke ' on' on ethar hand:  
Be the lyght off the mone : 100  
Many

*V. 74. ber. MS. V. 78. ther. MS. V. 80. Say, i. e. sawe. MS. V. 84. haylde. MS. V. 87. far. MS.*

Many hade no strenght for to stande,  
In Chyviat the hillys abone.

Of fifteen hondrith archars of Ynglonde  
Went away but fifti and thre ;  
Of twenty hondrith spear-men of Skotlonde,      105  
But even five and fifti :

But all wear slayne Cheviat within :  
The hade no strengthe to stand on he :  
The chylde may rue that ys un-borne,  
It was the mor pittè.      110

Thear was slayne withe the lord Perse  
Sir John of \* Agerstone,  
Sir Rogar the hinde Hartly,  
Sir Wylliam the bolde Hearone.      Sir

\* Most of the names in this and the following ballad are found to have belonged to families of Distinction in the North, as may be made appear from authentic records Thus,

Ver. 112. Agerstone.] Thomas Haggerston is among the commissioners returned for Northumberland in 12 Hen. 6. 1433. (Fuller's Worthies, p. 310.)

Ver. 113. Hartly.] Andreas de Harcla was Sberiff of Cumberland for 4 years : Viz. from the 2d to the 6th year of Edw. 2d. (Fuller, p. 224.)

Ver. 114. Hearone.] Jobannes Hearon, Miles, is among those who signed a treaty with the Scots in 1449. Hen. 6. (See Nicholson's Laws of the Borders, p. 34.)

— Henry Hearone of Alnwycke is one of the Commissioners for the Inclosures in the middle marches in 1552. (Ibid. p. 330, and see others of the same surname in that commission, p. 331, 332, 335.) — Two Hearons are among the Commissioners in Fuller p. 310. —

John

Sir Jorg the worthè Lovele 115  
 A knyght of great renowen,  
 Sir Raff the ryche Rugbè  
 With dyntes wear beaten dowene.

For Wetharryngton my harte was wo,  
 That ever he slayne shulde be ; 120  
 For when both his leggis wear hewyne in to,  
 He knyled and fought on hys kne.

Thér was slayne with the dougheti Duglas  
 Sir Hewe the Mongon-byrry,  
 Sir Davye Lwdale, that worthè was, 125  
 His sistars son was he :

Sir

*John Hearon was a Sheriff of Northumberland in 35th of Edw. 3d. (Fuller p. 311.) also in 7th, of Richard 2d. (p. 312.) and others afterwards.*

*Ver. 115. Lovele.] John de Lovele, miles, was Sheriff of Northumberland, 34. Hen. 7.---John de Lovale, miles, in the 1 Edw. 6, and afterwards, Fuller (313.) in Nicholson this name is spelt Da Lovele, p. 304.*

*Ver. 117. Rugbè.] Tho. Rokeby, miles, was Sheriff of Yorkshire in 12 Hen. 4 (Fuller. p. 219.)*

*Ver. 119. Wetharryngton.] Roy. de Widrington was Sheriff of Northumberland in 36. of Edw. 3. (Fuller p. 311.)---Job. de Widrington in 11. of Hen. 4. and many others of the same afterwards---Sir John Witherington is one of the Commissioners for Inclosure in 1552. (See Nicholson p. 331.) of this family was the late lord Witherington.*

*Ver. 129. Maxwell.] Herbertus Dom. Maxwell, was one of the Scots who signed the treaty in 1449---Robertus Dominus Maxwell is one of the Scottish conservators of the treaty in 1464, Edw. 4 (See Nicholson p. 60. also p. 79, 98.)*

---

*V. 115. Ioule. MS. V. 121. in to, i. e. in two, V. 122. Yet he . . . kny. MS.*

14 ANCIENT SONGS

Sir Charles a Murrè, in that place,  
That never a foot wolde fle;  
Sir Hewe Maxwell, a lorde he was,  
With the Douglas dyd he dey. 130

So on the morrowe the mayde them byears.  
Off byrch, and hafell so 'gray';  
Many wedous with wepyng tears,  
Cam to fach ther makys a-way.

Tivydale may carpe off care, 135  
Northombarlond may mayk grat mone,  
For towe such captayns, as slayne wear thear,  
On the march perti shall never be none.

Word ys commen to Edden-burrowe  
To Jamy the Skottishe kyng, 140  
That dougheti Douglas, lyff-tenant of the Merches,  
He lay slean Chyviot with-in.

His handdes dyd he weal and wryng,  
He sayd, Atlas, and woe ys me!  
Such another captayn Skotland within, 145  
He sayd, y-feth shuld never be.

Worde ys commyn to lovly Londone  
Till the fourth Harry our kyng,  
That lord Perse, leyff-tenante of the Merchis,  
He lay slean Chyviat within. 150

God have merci on his foll, sayd kyng Harry,  
Good lord, yf thy will it be!  
I have

V. 132. gay. MS. V. 136. mon. MS. V. 138. non.  
MS. V. 146. ye feth. MS. V. 149. cheyff tennante. MS.

# AND BALLADS. 15

I have a hondrith captayns in Ynglonde, he sayd,  
 As good as ever was he :  
 But Perse, and I brook my lyffe, 155  
 Thy deth well quyte shall be.

As our noble kyng made his a-vowe,  
 Lyke a noble prince of renowen,  
 For the deth of the lord Perse,  
 He dyde the battel of Hombyll-down : 160

Wher fyx and thritte Skottish knyghtes  
 On a day wear beaten down :  
 Glendale glytteryde on ther armor bryght,  
 Over castill, towar, and town.

This was the hontynge off the Cheviat : 165  
 That tear begane this spurn :  
 Old men that knowen the grownde well yenoughe,  
 Call it the Battell of Otterburn.

At Otterburn began this spurne  
 Uppon a monnyn day : 170  
 Ther was the doughte Doglas sleen,  
 The Perse never went away.

Ther

*\*\* The stile of this and the following ballad is uncommonly rugged and uncouth, owing to their being writ in the very coarsest and broadest northern Dialect.*

*Most of the surnames in these two poems, as well as in the modern song of Chevy Chase, will be found either in the lists belonging to the northern counties in Fuller's Worthies, or subscribed to treaties preserved in Nicholson's Laws of the Borders. See also Crawford's Peerage.*

*The battle of Hombyll-down, or Homeldon, was fought Sep. 14, 1402. (anno 3. Hen. IV.) wherein the English, under the command of the E. of Northumberland, and his son Hotspur, gained a compleat victory over the Scots.*

Ther was never a tym on the march partes  
 Sen the Doglas, and the Persé met,  
 But yt was marvele, and the rede blude ronne not,  
 As the reane doys in the stret. 176

Jhesue Crist our balys bete,  
 And to the blys us brynge!  
 Thus was the hountynge of the Chevyat :  
 God fend us all good endyng ! 180

## II.

## THE BATTLE OF OTTERBURNE.

*The only battle, wherein an Earl of Douglas was slain fighting with a Percy, was that of Otterburn, which is the subject of this ballad. It is here related with the allowable partiality of an English poet, and much in the same manner as it is recorded in the English Chronicles. The Scottish writers have, with a partiality at least as excuseable, related it no less in their own favour. Luckily we have a very circumstantial narrative of the whole affair from Froissart a French historian, who appears to be unbiassed. Froissart's relation is prolix; I shall therefore give it as abridged by Carte, who has however had recourse to other authorities, and differs from Froissart in some things, which I shall note in the margin.*

*In the twelfth year of Richard II. 1388, " The Scots  
 " taking advantage of the confusions of this nation, and  
 " falling with a party into the west-marches, ravaged  
 " the country about Carlisle and carried off 300 prison-  
 " ers. It was with a much greater force, headed by  
 " some of the principal nobility, that in the beginning of  
 " August \*, they invaded Northumberland: and having  
 " wasted*

\* Froissart speaks of both parties (consisting in all of more than 40,000 men) as entering England at the same time: but the greater part by way of Carlisle.

"wasted part of the county of Durham \*, advanced to  
 "the gates of Newcastle; where in a skirmish, they took  
 "a 'penon or' colours † belonging to Henry lord Percy,  
 "surnamed Hotspur, son to the Earl of Northumberland.  
 "In their retreat home, they attacked the castle of Ot-  
 "terbourn: and in the evening of Aug. 9. (as the  
 "English writers say, or rather, according to Froissart,  
 "Aug. 15.) after an unsuccessful assault were surprized  
 "in their camp, which was very strong, by Henry,  
 "who at the first onset put them into a good deal of  
 "confusion. But James earl of Douglas, rallying his  
 "men, there ensued one of the best-fought actions that  
 "happened in that age; both armies shewing the utmost  
 "bravery ‡: the earl Douglas himself being slain on the  
 "spot §, the earl of Murrey mortally wounded; and Hot-  
 "spur ||, with his brother Ralph Percy, taken prisoners.  
 "These disasters on both sides have given occasion to the  
 "event of the engagement's being disputed; Froissart  
 " (who

\* And, according to the ballad, that part of North-  
 umberland called Bamborough-ward (or shire): a  
 large tract of land so named from the town and castle of  
 Bamburgh.

† This circumstance is omitted in the ballad. Lord  
 Percy and E. Douglas were two young warriors much of  
 the same age.

‡ Froissart says the English exceeded the Scots in number  
 three to one, but that these had the advantage of the  
 ground, and were also fresh from sleep, while the English  
 were greatly fatigued with their previous march.

§ By Henry L. Percy according to this ballad, and our  
 old English historians, as Stow, Speed, &c. but borne down  
 by numbers, if we may believe Froissart.

|| Henry Lord Percy (after a very sharp conflict) was  
 taken prisoner by John lord Montgomery, whose eldest son  
 Sir Hugh was slain in the same action with an arrow,  
 according to Crawfurd's Peerage (and seems also to be  
 alluded to in the foregoing ballad, p. 13.) but taken  
 prisoner and exchanged for Lord Percy according to this  
 ballad.

“ (who derives his relation from a Scotch knight, two  
 “ gentlemen of the same country, and as many of Foix \*)  
 “ affirming that the Scots remained masters of the field;  
 “ and the English writers insinuating the contrary.  
 “ These last maintain that the English had the better of  
 “ the day: but night coming on, some of the northern  
 “ lords, coming with the bishop of Durham to their  
 “ assistance, killed many of them by mistake, supposing  
 “ them to be Scots; and the earl of Dunbar at the same  
 “ time falling on another side upon Hotspur, took him  
 “ and his brother prisoners, and carried them off while  
 “ both parties were fighting. It is at least certain,  
 “ that immediately after this battle, the Scots engaged  
 “ in it made the best of their way home: and the  
 “ same party was taken by the other corps about  
 “ Carlisle.”

Such is the account collected by Carte, in which he  
 seems not to be free from partiality; for prejudice must  
 own that Froissart's circumstantial account carries a  
 great appearance of truth, and he gives the victory to  
 the Scots. He however does justice to the courage of  
 both parties; and represents their mutual generosity in  
 such a light, that the present age might edify by the  
 example. “ The Englishmen on the one partye, and  
 “ Scottes on the other party, are good men of warre,  
 “ for whan they mete there is a hard fighte without  
 “ sparynge. There is no ho<sup>†</sup> bytwene them as long as  
 “ speares, swordes, axes, or daggers wyll endure, but  
 “ lay on ecbe upon other: and whan they be well beaten,  
 “ and that the one party hath obtayned the victory, they  
 “ than glorifye so in their dedes of armes, and are so  
 “ joyfull, that suche as be taken, they shall be raunsomed  
 “ or

\* Froissart (according to the Eng. Translation) says  
 he had his account from two Squires of England, and  
 from a knight and squire of Scotland, soon after the  
 battle.

† So in Langham's letter concerning Q. Elizabeth's  
 entertainment at Killingworth Castle, 1575. 12<sup>o</sup>. p. 61.  
 “ Heer was no ho in devout drinkyng.”

" or they go out of the felde \* ; so that shortly ECHE  
 " OF THEM IS SO CONTENTE WITH OTHER, THAT  
 " AT THEIR DEPARTYNGE, CURTOYSLY THEY  
 " WILL SAYE, GOD THANKE YOU. But in fyghtynge  
 " one with another there is no playe, nor sparynge."  
*Froissart's Cronycle* (as translated by Sir Johan Bouchier  
 Lord Berners) Cap. cxlij.

The following ballad is printed from a manuscript copy  
 in the Harleian Collection [No. 293. fol. 52.] where it is  
 intitled, " A songe made in R. 2. his tyme of the battelle  
 " of Otterburne, betweene Lord Henry Percy earle of  
 " Northomberlande and the earle Douglas of Scotlande,  
 " Anno, 1388."——But this title is erroneous and added  
 by some ignorant transcriber of after-times: for, 1. The  
 battle was not fought by the earl of Northumberland,  
 who was absent, nor is once mentioned in the ballad;  
 but by his son LORD (or as he is every where called by  
 Froissart, as well as in this poem, SIR) HENRY PERCY.  
 2. Altho' the battle was fought in Richard 2d's time,  
 the song is evidently of later date, as appears from the  
 poet's quoting the chronicles, see ver. 130: which he  
 would not have done had it been a very recent event.  
 It was however written in all likelihood as early as the  
 foregoing song, if not earlier. which perhaps may be in-  
 ferred from the minute circumstances with which the  
 story is related, many of which are recorded in no  
 chronicle, and were probably preserved in the memory of  
 old people. It will be observed that the authors of these  
 two poems have some lines in common; but which of them  
 was the original proprietor, must depend upon their  
 priority; and this the sagacity of the reader must deter-  
 mine.

**Y**T felle about the Lamas tyde,

When hosbandes 'inn' their haye,  
 The dughtie Douglas bowned him to ride,  
 In England to take a praye:

The

\* i. e. They scorn to take the advantage, or to keep them  
 lingering in long captivity.

Ver. 2. Winn their waye. MS. Winn their hay.  
*Crawfurd's Peerage*, p. 97.

The earle of Wyffe, withouten striffe, 5  
 He bounde him over Sulway \* :  
 The grete wold ever together ride ;  
 That race they may rue for aye.

Over Hoppertop hill they came in,  
 And so doune by Rodelyffe crage, 10  
 Upon grene Lynton they lighted downe,  
 Many stirande stage :

And boldely brent Northomberlande,  
 And haried many a towne ;  
 They did our Englishe men great wronge, 15  
 To battelle that weare not ' bowne.

Then spake a berne uppon the bent,  
 Of comforte that was not coude,  
 And said, We have brent Northomberlande,  
 We have all welthe in holde. 20

Now we have carried all Bamborreweshire,  
 All the welthe in the worlde have wee ;  
 I rede we ride to New Castelle,  
 So still and stalworthlye.

Uppon the morowe, when it was daye, 25  
 The standards shone fulle brighte ;  
 To the New Castelle they took the waye,  
 And thither they came fulle right.

Sir

\* *Solway frith. bounde, Vid. Gloss.*

*V. 16. bouade. MS. V. 21. Probably haried. Vid. Gloss.*

# AND BALLADS. 21

Sir Henry Percy laye at the New Castelle,  
I telle you withouten dreede ; 30  
He had bine a marche-man\* all his dayes,  
And kepte Barwicke upon Tweed.

To the New Castelle when they cam,  
The Scottes they cried on height,  
Sir Harye Percy, and thou beste within, 35  
Come to the feeld, and fyghte :

For we have brente Northomberlande,  
Thy eritage good and right,  
And syne my lodginge I have take,  
With my brande dubbed many a knight. 40

Sir Henry ' he' came to the walles,  
The Scottishe oste for to see,  
And thou haste brente Northomberlande,  
Full fore it ruethe mee.

Yf thou hast harried all Bambarowe shire, 45  
Thou haste done me great envie,  
For the trespas thou haste me done,  
The tone of us shall dye.

Wher shall I byde thee, said the Douglas, 50  
Or wher wylte thou come to me?  
" At Otterburne in the highe waye,  
Theare maieste thou well lodged be.

The ' roe' full rekeles ther she runes,  
To make the game and glee  
The faulkone and the fesante bothe, 55  
Amonge the holtes on ' hee'.

\* Marche-man, i. e. a scowerer of the marches.

V. 53. rowe. MS. V. 56. hye. MS.

Theare maieſte thou have thie welthe at will,  
 Well lodged there maieſte thou be;  
 Yt ſhall not be long, or I com thee till,  
 Sayd Sir Henrye Percy.

60

Ther ſhall I hyde thee, ſaid the Douglas,  
 By the faithe of my bodye.  
 Ther ſhall I come, ſayes Sir Harye Percy;  
 My trowthe I plighte to thee.

A pipe of wynde he gave him over the walled,  
 For ſouth, as I you ſaye;  
 Theare he made the Douglas drinke,  
 And all his hoſte that daye.

65

The Douglas turned him homwarde againe,  
 For ſouthe withouten hays,  
 He tooke his lodginge at Otterburne  
 Uppon a wedenſdaye.

70

And theare he pight his ſtandard doun,  
 His getinge more and leſſe,  
 And ſynce he warned his men to goe  
 To chooſe their geldings graſſe.

75

A Scottiſhe knight hovered on the bent,  
 A watche I dare well ſaye;  
 So was he ware one the noble Percy  
 In the dawninge of the daye.

80

He pricked to his pavilliane done,  
 As faſt as he might roone;  
 Awakene,

MS. 174. leſe. MS.

V. 77. upon the beſt bent. MS. 179. one. M. 1. on,  
 for of. MS. 174. leſe. MS.

Awakene, Dowglas, cried the knight,  
For his love, that sits in throne.

Awakene, Dowglas, cride the knight, 85

For thow maifeste wakene with wyne :  
Yonder have I spiede the proud Percy,  
And sevene standards with him.

Naye by my trowthe, the Douglas sayde, 90  
It is but a fainted call :

The durste not looke on my bred bannor,  
For all England to haylle.

Was I not yesterdye at the Newe Castell,  
That stands so fayere one Tyne ?  
For all the men the Percy hade, 95  
He could not gare me once to dyne.

He staped out at his pavillian dore,  
To looke and it were lesse ;  
Arraye you, lordinges, one and all,  
For heare begyns no peace. 100

The earle of Mentaye \*, thou art my came,  
The fowarde I geve to thee :  
The earle of Hunteley kawte and keene,  
He shall with thee bee.

The lord of Bowghan † in armor brighte 105  
One the other hande he shall be ;  
Lord Jhonstone, and lord Maxwell,  
They two shall be with me.

Swintone

\* The earl of Menteith.

† The lord Buchan.

Swintone faire feelde uppon your pride  
To battelle make you bowen : 110

Sir Davie Scotte, Sir Walter Stewarde,  
Sir John of Agurstone.

The Percy came before his oste,  
Which was ever a gentle knight,  
Uppon the Dowglas lowde can he crie, 115  
I wille hould that I have highte :

For thowe haste brente Northomberlande,  
And done me greate envye;  
For this trespas thou haste me done,  
The tone of us shall dye. 120

The Dowglas answered him againe  
With greate worde upe on 'hee',  
And sayd, I have twenty against thy one,  
Beholde and thou mayeste see.

With that the Percy was greeved fore, 125  
For sothe as I you saye :  
Jhesu Christe in hevene on height  
Did helpe him well that daye.

But nine thousand thear was no more,  
The Chronicles will not leane ; 130  
Forty thousand of Scots and fowere  
That daye foughte them againe.

Uppon St. Andrewe loud cane they crye,  
And Christe they shout on heighte,

And

*V. 113. 125. Percy. MS. V. 116. I will hold to what  
I have promised.*

And syne ' marcht on' our Englishe men, 135  
As I have tould you righte.

St. George the brighte our Ladye's knighte.  
To name they\* weare full fayne,  
Our Englishe mene they cried on height,  
And Christe they shoute againe. 140

With that sharpe arrowes gane up to fly,  
I tell you in sertayne,  
Men of armes begane to joyne;  
Many a doughty man was slayne.

The Percye and the Douglas mette, 145  
That either of other was faine,  
The swapped together, whille that they swatte,  
With swards of ffyne Collayne;

Tyll the bloode from the bassonets ranne,  
As the rocke doth in the rayne. 150  
Yeld thee to me, sayd the Dowglàs,  
Or else thoue shalte be slayne:

For I see, by thy brighte bassonete,  
Thou art some mane of mighte;  
And so I doe by thy burnished brande, 155  
Thou arte an earle, or else a knighte †.

By my good faithe, said the noble Percye,  
Now haste thou rede full righte,

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\* i. e. the English.

V. 122. highe. MS. V. 135. marked then one. MS.

V. 144. was theare slaine. MS. V. 147. schiapped. MS.

† Being all in armour he could not know him.

Yet will I never yeeld me to thee,  
While I maye stande and fighte. 160

They swopede together, while that they swotte,  
With swoards sharpe and longe;  
Eiche one other so faste they beere,  
Tyll their helmets came in pieces downe.

The Percy was a man of strengthe, 165  
I tell you in this stownde,  
He smote the Douglas at the swordes length,  
That he felle to the grounde.

The sword was sharpe and soote can byte,  
I tell you in certayne;  
To the earle he could him finyffe,  
Thus was the Dowglas slayne.

The flonderes flood fill one elke fyde  
With many a greivous grone;  
Ther the foughte the daye, and all the nighte, 175  
And many a doughtie man was 'flone.'

Ther was no flicke, that wold flye,  
But flyſſy in flowre came ſtand,  
Eythe ſewinge on other whyle they might drye,  
With many a balfull brande.

Theare was flayne uppon the Scotis Iyd,  
For southe and fertenlye,  
Sir James Dowglas theare was flayne,  
That daye that he could dye.

K. 163. i. e. *Earth Nor Olber.* V. 176. *Hayne.* MS. V. 179. *Eyche one hewing.* MS. V. 180. *bronde.* MS. V. 184. i. e. *He died that day.*

# AND BALLADS. 27

The earle of Mentay he was slayne, 185

Grilly groned uppon the grounde;

Sir Davie Scotte, Sir Walter Stuard,

Sir James of Agurstonne.

Sir Charles Murray in that place

That never a foote wold flye; 190

Sir Hughe Maxwell, a lord he was,

With the Dowglas did he dye.

Theare was slayne upon the Scottishe syde,

For southe as I you saye,

Of four and forty thousand Scotts 195

Went but eightene awaye.

Theare was slain upon the Englishe syde,

For southe and vertenlye,

A gentle knyghte, Sir John Fitz-hughe,

Yet was the more pittye. 200

Sir James Harbotle ther was slayne,

For him their harts weare soare,

C 2

The

V. 193. Scotts. MS. but see v. 197. V. 203. Covelle.  
MS.

Ver. 188. Agurstonne.] Richardus Hagerstoun, miles,  
is one of the Scottisb Knights, who signed a treaty with  
the English in 1249, Hen. III. (Nicholson, p. 12. note.)

Ver. 199. Fitz-huge.] Thomas Dominus Fitz-hue,  
is one of the Conservators of the treaty with the Scots in  
1449, (Nicholson p. 33.) As Henricus Dominus Fitz-  
huge is of the treaty in 1464. (Ib. p. 60.)

Ver. 201. Harbotle.] Rob. Herbotell, mil. was Sheriff  
of Northumberland in 18 of Henry VI. and Bertr.  
Herbotell in the 26 of the same reign. Rad. Herbotle,  
mil. was sub-vic. in 2 of Rich. 3. See Fuller p. 312,  
313.

28 A N T I E N T S O N G S

The gentle ' Lovelle ' thear was slayne,  
That the Percyes standard boare;

Theare was slayne uppon the Englyshe parte, 205  
For soothe as I you saye ;

Of nine thousand Englyshe mene

Fyve hondred came awaye:

The other weare slayne in the feeld,

Christe keepe thear sowles from wo, 210

Seeinge thear was so fewe frendes

Against so manye foo.

Then one the morowe they made them beeres

Of byrche, and haselle graye;

Many a wydowe with weeping teeres 215

Their maks they fette away.

This fraye begane at Otterborne

Betweene the nighte and the daye :

Theare the Dowglas losse his lyfe,

And the Percye was leade away \* 220

Then was theare a Scottyshe prisonere tane,

Sir Hughe Mongomerye was his name,

For soothe as I you saye

He borrowed the Percye home agayne.

Nowe let us all for the Percye praye 225

To Ieasue mosse of might,

To

V. 213. one, i. e. on. \* sc. captive. V. 225. Per-  
cyes. MS.

To bringe his sowle to the blyss of heven,  
For he was a gentle knight.

## III.

## THE JEW'S DAUGHTER,

## A SCOTTISH BALLAD,

—Is founded upon the supposed practice of the Jews in crucifying or otherwise murdering Christian children, out of hatred to the religion of their parents : a practice, which hath been always alledged in excuse for the cruelties exercised upon that wretched people, but which probably never happened in a single instance. For if we consider, on the one hand, the ignorance and superstition of the times when such stories took their rise, the virulent prejudices of the monks who record them, and the eagerness with which they would be caught up by the barbarous populace as a pretence for plunder ; on the other hand, the great danger incurred by the perpetrators, and the inadequate motives they could have to excite them to a crime of so much horror, we may reasonably conclude the whole charge to be groundless and malicious.

The following ballad is probably built upon some Italian Legend, and bears a great resemblance to the *Prioresse's Tale* in *Chaucer* : the poet seems also to have had an eye to the known story of *HUGH OF LINCOLN*, a child said to have been there murdered by the Jews in the reign of *Henry III.* The conclusion of this ballad appears to be wanting : what it probably contained may be seen in *Chaucer*. As for *MIRRYLAND TOWN*, it is probably a corruption of *MILAN* (called by the Dutch *MEYLANDT*) *TOWN* ; since the *PA* is evidently the river *Po*.

Printed from a MS. copy sent from Scotland.

**T**H E rain ribs down through Mirry-land tounes  
 Sae dois it doun the Pa:  
 Sae dois the lads of Mirry-land tounes,  
 Quhan they play at the ba'.

Than out and cam the Jewis dochter,  
 Said, Will ye cum in and dine?  
 I winnae cum in, I cannae cum in,  
 Without my play-feres nine.

Scho powd an apple reid and white  
 To intice the zong thing in:

Scho powd an apple white and reid,  
 And that the sweit bairne did win.

And scho has taine out a little pen-knife,  
 And low down by her gair,  
 Scho has twin'd the zong thing and his life;  
 A word he never spak mair.

And out and cam the thick thick bluid,  
 And out and cam the thin;  
 And out and cam the bonny herts bluid:  
 Thair was nae life left in.

Scho laid him on a dressing borde,  
 And drest him like a swine,  
 And laughing said, Gae nou and pley  
 With your sweit play-feres nine.

Scho rowd him in a cake of lead,  
 Bade him lie still and sleip.  
 Scho cast him in a deip draw-well,  
 Was fifty fadom deip,

Quhan bells wer rung, and mafs was fung,

And every lady went hame :

30

Than ilka lady had her zong sonne,

Bot lady Helen had nane.

Scho rowd hir mantil hir about,

And fair fair gan she weip :

And she ran into the Jewis castel,

35

Quhan they wer all asleip.

My bonny sir Hew, my pretty sir Hew,

I pray thee to me speik :

O lady rinn to the deip draw-well

Gin ze zour sonne wad seik.

40

Lady Helen ran to the deip draw-well,

And knelt upon her kne :

My bonny sir Hew, an ze be here,

I pray thee speik to me.

The lead is wondrous heavy, mither,

45

The well is wondrous deip,

A keen pen-knife sticks in my hert,

A word I dounae speik.

Gae hame, gae hame, my mither deir,

Fetch me my windling sheet,

50

And at the back o' Mirry-land toun,

Its thair we twa fall meet.

## IV.

## SIR CAULINE.

*This old Romantic tale was preserved in the Editor's folio MS. but in so defective and mutilated a condition that it was necessary to supply several stanzas in the first part, and still more in the second, to connect and compleat the story.*

*There is something peculiar in the metre of this old ballad: it is not unusual to meet with redundant stanzas of six lines; but the occasional insertion of a double third or fourth line, as ver. 31, 44. &c. is an irregularity I do not remember to have seen elsewhere.*

*It may be proper to inform the reader before he comes to Pt. 2. v. 106. that the ROUND TABLE was not peculiar to the reign of K. Artbur, but was common in all the ages of Chivalry. Any king was said to "hold a round table" when he proclaimed a tournament attended with some peculiar solemnities. See Mr. Warton's Observations, Vol. 2. p. 44.*

*As to what will be observed in this ballad of the art of healing being practised by a young princess; it is no more than what is usual in all the old Romances, and was conformable to real manners: it being a practice derived from the earliest times among all the Gothic and Celtic nations for women, even of the highest rank, to exercise the art of surgery. In the Northern Chronicles we always find the young damsels stanching the wounds of their lovers, and the wives those of their husbands; from the prince down to the meanest of his followers. See L' Introd. à l' Hist. de Dannemarc. L. v. p. 199. Memoires de la Chevalerie. Tom. 1. p. 44.*

*\*\* The Eldest ladies of Queen Elizabeth's Court, are described as skilful in Surgerie, in Harrison's Description of England, prefixed to Holingshed's Chronicle.— See Warton's Observations. Vol. 2. p. 130.*

## THE FIRST PART

**I**N Ireland, ferr over the sea,  
There dwelleth a bonnye kinge;  
And with him a yong and comlye knighte,  
Men call him syr Cauline.

The kinge had a lady to his daughter,  
In fashyon she hath no peere;  
And princely wightes that ladye wooed  
To be theyr wedded feere.

Syr Cauline loveth her best of all,  
But nothing durst he saye;  
Ne descreeve his counsayl to no man,  
But deerlye he lovde this may.

Till on a daye it so befell,  
Great dill to him was dight;  
The maydens love removde his mynde,  
To care-bed went the knighte.

One while he spred his armes him fro,  
One while he spred them nye;  
And aye! but I winne that ladyes love,  
For dole now I mun dye.

And whan our parish-masse was done,  
Our kinge was bowne to dyne:  
He sayes, Where is syr Cauline,  
That is wont to serve the wyne?

Then aunswerde him a courteous knighte,

And fast his handes gan wringem  
Sir Cauline is sicke, and like to dye  
Without a good leechinge.

# 34 ANCIENT SONGS

Fetch me downe my daughter deere,

She is a leech full fine :

Goe take him doughe, and the baken bread,

And serve him with the wyne soe red ;

Lothe I were him to tine.

30

Fair Christabelle to his chaumber goes,

Her maydens followyng nye :

O well, she sayth, how doth my lord ?

O sicke, thou fayr ladye.

35

Nowe ryse up wightlye, man, for shame,

Never lye soe cowardlee ;

For it is told in my fathers halle,

You dye for love of mee.

40

Fayre ladye, it is for your love

That all this dill I drye :

For if you wold comfort me with a kisse,

Then were I brought from hale to blisse,

No lenger wold I lye.

45

Syr knighte, my father is a kinge,

I am his onely heire ;

Alas ! and well you knowe, syr knighte,

I never can be youre fere.

50

O ladye, thou art a kinges daughter,

And I am not thy peere,

But let me doe some deeds of armes

To be your bacheleere.

Some deedes of armes if thou wilt doe,

My bacheleere to bee,

55

(But

(But ever and aye my heart wold rue,  
Giff harm shold happe to thee.)

Upon Eldridge hill there groweth a thorne,  
Upon the mores brodinge ; 60  
And dare ye, syr knyghte, wake there all nighte  
Untill the fayre morninge.

For the Eldridge knyghte, so mickle of mighte,  
Will examine you beforne :  
And never man bare life awaye, 65  
But he did him scath and scorne.

That knyghte he is a foul paynim,  
And large of limb and bone ;  
And but if heaven may be thy speede  
Thy life it is but gone. 70

Nowe on the Eldridge hilles Ile walke,  
For thy sake, faire ladie ;  
And Ile either bring you a ready token;  
Or Ile never more you see.

The ladye is gone to her owne chaumbere, 75  
Her maydens following bright ;  
Syr Cauline lope from care-bed soone,  
And to the Eldridge hills is gone,  
For to wake there all night.

Unto midnight, that the moone did rise, 80  
He walked up and downe ;  
Then a lightsome bugle heard he blowe  
Over the bents soe browne :  
Quoth hee, If cryance come till my heart,  
My life it is but gone. 85

And

36      A N C I E N T   S O N G S

And soone he spyde on the mores so broad,  
 A furyous wight and fell ;  
 A ladye bright his brycle led,  
 Clad in a fayre kyrtell :

And soe fast he called on syr Cauline, 90  
 O man, I rede thee flye,  
 For ' but' if cryance come till thy heart,  
 I weene but thou mun dye.

He sayth, ' No' cryance comes till my heart,  
 Nor, in faith, I wyll not flee ; 95  
 For, cause thou minged not Christ before,  
 The les me dreadeth thee.

The Eldridge knyghte, he pricked his steed ;  
 Syr Cauline bold abode :  
 Then either shooke his trustye speare, 100  
 And the timber these two children \* bare  
 Soe soone in sunder ' yode.'

Then tooke they out theyr two good swordes,  
 And layden on full faste,  
 Till helme and hawberke, mail and sheelde, 105  
 They all were well-nye brast.

The Eldridge knight was mickle of might,  
 And stiffe in stower did stande,  
 But syr Cauline with a ' backward' stroke,  
 He smote off his right-hand ; 110  
 That soone he with paine and lacke of bloud  
 Fell downe on that lay-land.

Then

\* i. e. knyghts. See Vol. 1. page. 58. V. 102, flode, MS.  
 Ver. 109. aukeward. MS.

Then up fyr Cauline lift his brande  
 All over his head so hye :  
 And here I sweare by the holy roode, 115  
 Nowe, caytiffe, thou shalt dye.

Then up and came that ladye brighte,  
 Faste wringing of her hande :  
 For the maydens love, that most you love,  
 Withold that deadlye brande. 120

For the maydens love, that most you love,  
 Now smyte no more I praye :  
 And aye whatever thou wilt, my lord,  
 He shall thy hefts obaye.

Now swear to mee, thou Eldridge knighte, 125  
 And here on this lay-land,  
 That thou wilt believe on Christ his laye,  
 And therto plight thy hand :

And that thou never on Eldridge come  
 To sporte, gamon, or playe : 130  
 And that thou here give up thy armes  
 Until thy dying daye.

The Eldridge knighte gave up his armes  
 With many a sorrowfulle sighe ;  
 And sware to obey fyr Caulines heft, 135  
 Till the tyme that he shold dye.

And he then up and the Eldridge knighte  
 Sett him in his faddell anone,  
 And the Eldridge knight and his ladye  
 To theyr castell are they gone. 140  
 Then

38 ANCIENT SONGS

Then he tooke up the bloody hand,

That was so large of bone,

And on it he founde five ringes of gold

Of knightes that had be slone.

Then he tooke up the Eldridge sworde,

145

As hard as any flint :

And he tooke off those ringes five,

As bright as fyre and brent.

Home then pricked syr Cauline

As light as leafe on tree :

150

I wys he neither flint ne blanne;

Till he his ladye see.

Then downe he knelt upon his knee

Before that lady gay :

O ladye, I have bin on the Eldridge hills :

155

These tokens I bring away.

Now weldome, welcome, syr Cauline;

Thrice welcome unto mee;

For now I perseeve thou art a true knightes;

Of valour bolde and free.

160

O ladye, I am thy own true knighte;

Thy hefts for to obaye :

And mought I hope to winne thy love ?

Ne more his tonge colde saye.

The ladye blushed scarlette redde;

165

And sette a gentill sighe :

Alas! syr knight how may this bee,

For my degree's foe highe ?

But

But sith thou hast hight, thou comely youth,

To be my batchilere, 170

He promise if thee I may not wedde

I will have none other fere.

Then shee held forthe her lilly-white hand

Towards that knighte so free

He gave to it one gentill kisse, 175

His heart was brought from bale to blisse,

The teares sterte from his ee.

But keep my counsayl, syr Cauline,

Ne let no man it knowe;

For and ever my father sholde it ken, 180

I wot he wolde us sloe.

From that daye forthe that ladye sayre

Lovde syr Cauline the knighte :

From that daye forthe he only joyde

Whan shee was in his sight. 185

Yea and oftentimes they mette

Within a fayre arboure,

Where they in love and sweet daliaunce

Past manye a pleasaunt houre.

PART THE SECOND.

EVERYE white will have its blacke,

And everye sweete its sowre :

This founde the ladye Christabelle

In an untimely howre.

For so it befelle as syr Cauline: 5

Was with that ladye faire,

The

The kinge her father walked forth

To take the evenyng aire :

And into the arboure as he went

To rest his wearye feet,

10

He found his daughter and syr Cauline

There sette in daliaunce sweet

The kinge hee sterted forth, I-wys,

And an angrye man was hee :

Nowe, traytoure, thou shalt hange or drawe,

15

And rewe shall thy ladie.

Then forth the syr Cauline he was ledde,

And throwne in dungeon deepe :

And the ladye into a towre so hye,

There left to wayle and weepe.

20

The queene she was syr Caulines friend,

And to the kinge sayd shee :

I praye you save syr Caulines life,

And let him banisht bee.

Now, dame, that traitor shal be sent

25

Acrofs the salt sea some

But here I will make thee a band,

If ever he come within this land,

A foule deathe is his doome.

All woe-begone was that gentil knight

30

To parte from his ladye;

And many a time he fighed sore,

And cast a wistfulle eye ;

Fair Christabelle, from thee to parte:

Farre lever had I dye.

35

Faire

Faire Christabelle, that ladye bright,  
Was had forthe of the towre ;  
But ever shee droopeth in her minde,  
As nipt by an ungentle winde  
Doth some faire lillye flowre.

40

And ever shee doth lament and weepe  
To tint her lover foe :  
Syr Cauline, thou little think'st on mee,  
But I will still be true.

Manye a kinge, and manye a duke,  
And lords of high degree,  
Did sue to that fayre ladye of love ;  
But never shee wolde them nee,

45

When manye a day was past and gone,  
Ne comforte she colde finde,  
The kynge proclaimed a tourneament,  
To cheere his daughters mind :

50

And there came lords, and there came knights,  
Fro manye a farre countrye,  
To break a spere for theyr ladyes love  
Before that faire ladye.

55

And many a ladye there was sette  
In purple and in palle :  
But faire Christabelle soe woe-begone  
Was the fayrest of them all.

60

Then manye a knighte was mickle of might  
Before his ladye gaye ;  
But a stranger wight, whom no man knewe,  
He wan the prize eche daye.

His

His action it was all of blacke,  
 His hewberke, and his sheelde,  
 Ne noe man wist whence he did come,  
 Ne noe man knewe where he did gone,  
 Whan they came out the feelde.

And now three days were prestlye past  
 In feates of chivalrye,  
 When lo upon the fourth morninge  
 A sorrowfulle fight they see.

A hugye giaunt stiffe and starke,  
 All foule of limbe and lere;  
 Two goggling eyen like fire farden,  
 A mouthe from eare to eare.

Before him came a dwaiffe full lowe,  
 That waited on his knee,  
 And at his backe five heads he bare,  
 All wan and pale of blea.

Sir, quoth the dwarff, and louted lowe,  
 Behold that hend Soldain!  
 Behold these heads I beare with me!  
 They are kings which he hath slaine.

The Eldridge knight is his owne cousine,  
 Whom a knight of thine hath shent:  
 And hee is come to avenge his wrong,  
 And to thee, all thy knightes among,  
 Defiance here hath sent.

But yette he will appease his wrath  
 Thy daughters love to winne:  
 And but thou yeelde him that fayre mayd,  
 Thy halls and towers must brenne.

Thy

Thy head, syr king, must goe with mee ; 95

Or else thy daughter deere ;

Or else within these lifts soe broad

Thou must finde him a peere.

The king he turned him round aboute,

And in his heart was woe : 100

Is there never a knyghte of my round table,

This matter will undergoe ?

Is there never a knyghte amongst yee all

Will fight for my daughter and mee ?

Whoever will fight yon grimme soldan, 105

Right fair his meede shall bee.

For hee shall have my broad lay-lands,

And of my crowne be heyre ;

And he shall winne faire Christabelle

To be his wedded fere. 110

But every knyghte of his round table

Did stand both still and pale ;

For whenever they lookt on the grim soldan,

It made their hearts to quail.

All woe-begone was that fayre ladye, 115

When she sawe no helpe was nye :

She cast her thought on her owne true-love,

And the teares gusht from her eye.

Up then sterte the stranger knyghte,

Sayd, Ladye, be not affrayd : 120

He fight for thee with this grimme soldan,

Thoughe he be unmacklye made.

And

And if thou wilt lend me the Eldridge sworde,  
 That lyeth within thy bowre,  
 I truste in Christe for to slay this fiende  
 Though he be stiff in stowre. 125

Goe fetch him downe the Eldridge sworde,  
 The kinge he cryde, with speede :  
 Nowe heaven assist thee, courteous knight,  
 My daughter is thy meede. 130

The gyaunt he stepped into the lists,  
 And sayd, Awaye, awaye :  
 I sweare, as I am the hend soldan,  
 Thou lettest me here all daye.

Then forthe the stranger knight he came  
 In his black armour dight :  
 The ladye sighd a gentle sighe,  
 " That this were my true knight ! " 135

And nowe the gyaunt and knighte be mett  
 Within the lists soe broad ;  
 And now with swordes soe sharpe of steele,  
 They gan to lay on load. 140

The soldan strucke the knighte a stroke,  
 That made him reele asyde ;  
 Then woe-begone was that fayre ladye,  
 And thrice she deeply fighde. 145

The soldan strucke a second stroke,  
 That made the bloude to flow :  
 All pale and wan was that ladye fayre,  
 And thrice she wept for woe. 150  
 The

The foldan stricke a third fell stroke,  
Which brought the knight on his knee:  
Sad sorrow pierced that ladyes heart,  
And she shriekt loud shriekings three.

The knight he leapt upon his feete, 155  
All recklesse of the pain:  
Quoth hee, But heaven be now my speede,  
Or else I shall be slaine.

He grasped his sword with mayne and mighte, 160  
And spying a secrette part,  
He drave it into the foldan's syde,  
And pierced him to the heart.

Then all the people gave a shoute,  
When they saw the foldan falle:  
The ladye wept, and thanked Christ, 165  
That had reskewed her from thrall.

And now the kinge with all his barons  
Rose uppe from offe his seate,  
And downe he stepped into the listes  
That curteous knighte to greete. 170

But he for payne and lack of bloude  
Was fallen into a swounde,  
And there all walteringe in his gore,  
Laye lifelesse on the grounde.

Come downe, come downe, my daughter deare, 175  
Thou art a leech of skille;  
Farre lever had I lose halfe my lands,  
Than this good knighte sholde spille.

Downe then stepped that fayre ladye,  
 To helpe him if she maye.;  
 But when she did his beaver raise,  
 It is my life, my lord, she sayes,  
 And thricke and swound awaye.

Sir Cauline juste liste up his eyes  
 When he heard his lady crye,  
 O ladye, I am thine owne true love,  
 For thee I wilht to dye.

Then giving her one partinge looke,  
 He closed his eyes in deathe,  
 Ere Christabelle, that ladye milde,  
 Begane to drawe her breathe.

But when she found her comelye knighte  
 Indeed was dead and gone,  
 Shee layde her pale cold cheeke to his,  
 And thus she made her moane.

O staye, my deare and onlye lord,  
 For mee thy faithfulle feere;  
 'Tis meet that I shold followe thee,  
 Who hast bought my love foe deare.

Then fayntinge in a deadly swoune,  
 And with a deepe-fette fighe.  
 That burste her gentle hearte in twayne,  
 Fayre Christabelle did dye.

## V.

EDWARD, EDWARD,

A SCOTTISH BALLAD,

*From a MS. copy transmitted from Scotland.*

QUHY dois zour brand fae drap wi' bluid,  
Edward, Edward?

Quhy dois zour brand fae drap wi' bluid?

And quhy fae sad gang zee, O?

O, I hae killed my hauke fae guid,

Mither, mither:

O, I hae killed my hawk fae guid;

And I had nea mair bot' hee, O.

Zour haukis bluid was nevir fae reid;

Edward, Edward.

Zour haukis bluid was nevir sea reid;

My deir son I tell thee, O.

O, I hae killed my reid-roan steid,

Mither, mither:

O, I hae killed my reid-roan steid,

That erft was fae fair and frie, O.

Zour steid was auld, and ze hae gat mair,

Edward, Edward:

Zour steid was auld, and ze hae gat mair,

Sum other dule ze drie, O.

O, I hae killed my fadir deir,

Mither, mither:

O, I hae killed my fadir deir,

Alas! and wae is mee, O!

And

48      A N C I E N T   S O N G S

And quhatten penance wul ze drie for that ?

Edward, Edward.

And quhatten penance will ze drie for that ?

My deir son, now tell me, O.

Ile fet my feit in zonder boat,

Mither, mither :

Ile fet my feit in zonder boat,

And Ile fare ovir the sea, O.

And quhat wul ze doe wi' zour towirs and zour ha',

Edward, Edward ?

And quhat wul ze doe wi' zour towirs and zour ha',

That were fae fair to see O ?

Ile let thame stand tul they doun fa',

Mither, mither :

Ile let thame stand tul they doun fa'.

For here nevir mair maun I bee, O.

And quhat wul ze leive to zour bairns and zour wife,

Edward, Edward ?

And quhat wul ze leive to zour bairns and zour wife,

Quhan ze gang over the sea, O ?

The warldis room, late them beg thrae life,

Mither, mither :

The warldis room, let them beg thrae life,

For thame nevir mair wul I see, O.

And quhat wul ze leive to zour ain mither deir,

Edward, Edward ?

And quhat wul ze leive to zour ain mither deir,

My deir son, now tell mee, O ?

The curse of hell frae me fall ze beir,

Mither, mither :

The curse of hell frae me fall ze beir,

Sic counseils ze gave to me, O.

## VI.

## KING ESTMERE.

This old Romantic Legend, (which is preserved in the Editor's folio MS) bears marks of great antiquity, and perhaps ought to have taken place of any in this volume. It should seem to have been written while a great part of Spain was in the hands of the Saracens or Moors: whose empire there was not fully extinguished before the year 1491. The Mahometans are spoken of in v. 49, &c. just in the same terms as in all other old romances. The author of the ancient Legend of SIR BEVIS, represents his hero upon all occasions, breathing out defiance against

“ Mabound and Termagaunte †;”

And so full of zeal for his religion, as to return the following polite message to a Paynim king's fair daughter, who had fallen in love with him, and sent two Saracen knights to invite him to her bower,

“ I wyll not ones stirre off this gronde,

“ To speak with an heathen bounde.

“ Unchristen boundes, I rede you fle,

“ Or I your harte bloud shall se †.”

Indeed they return the compliment by calling him else-  
“ where A christen bound \*.”

This was conformable to the real manners of the barbarous ages: perhaps the same excuse will hardly serve our bard for the situations in which he has placed some of his royal personages. That a youthful monarch should take a journey into another kingdom to visit his mistress in-  
cog. was a piece of gallantry paralleled in our own Charles I. but that king Adland should be found lolling or leaning at his gate (v. 35.) may be thought perchance a little out of character. And yet the great painter of manners, Homer, did not think it inconsistent with decorum to represent a king of the Taphians rearing himself at the  
gate

VOL. I.

D

† See at the end of this ballad, Note †††

† Sign. C. ij. b.

\* Sign. C. j. b.

gate of Ulysses to inquire for that monarch, when he touched at Ithaca, as he was taking a voyage with a ship's cargo of iron to dispose in traffic †. So little ought we to judge of ancient manners by our own.

Before I conclude this article, I cannot help observing that the reader will see in this ballad, the character of the old minstrels, (those successors of the bards) raised much higher than he will elsewhere find it ‖: here he will see one of them represented mounted on a fine horse, accompanied with an attendant to bear his harp after him, and to sing the poems of his composing. Here he will see him mixing in the company of kings without ceremony: no mean proof of the great antiquity of this poem. The farther we carry our inquiries back, the greater respect we find paid to the professors of poetry and music among all the Celtic and Gothic nations. Their character was deemed so sacred, that under its sanction our famous king Alfred made no scruple to enter the Danish camp, and found no difficulty to gain admittance to the king's head-quarters \*. Our poet has suggested the same expedient to the heroes of this ballad. All the histories of the North are full of the great reverence paid to that order of men. Harold Harfax, a celebrated king of Norway, was wont to seat them at his table above all the officers of his court: and we find another Norwegian king placing five of them by his side in a day of battle, that they might be eye-witnesses of the great exploits they were to celebrate †. — As to Estmere's riding into the hall while the kings were at table, this was usual in the ages of chivalry; and even to this day we see a relic of this custom still kept up, in the champion's riding into Westminster hall during the coronation dinner.

Hearken

† *Odyss.* a. 105.

‖ See vol. 2. p. 163.

\* Even so late as the time of Froissart, we find minstrels and heralds mentioned together, as those who might securely go into an enemy's country. Cap. cxl.

† Mallet, *Introd. à l'Hist. de Dannemarc.* p. 242. Barbolini *Antiq. Dan.* p. 173.

**H**Earken to me, gentlemen,  
Come and you shall heare;  
Ile tell you of two of the boldest brethren,  
That ever born y-were.

The tone of them was Alder yonge,  
The tother was kyng Estmere;  
The were as bolde men in their deedes,  
As any were farr and neare.

As they were drinking ale and wine  
Within kyng Estmères halle:  
Whan will ye marry a wife, brothèr,  
A wyfe to gladd us all?

Then bespeake him kyng Estmere,  
And answered him hastilee:  
I know not that ladye in any lande,  
That is able \* to marry with mee.

Kyng Adland hath a daughter, brother,  
Men call her bright and sheene;  
If I were kyng here in your stead,  
That ladye sholde be queene.

Sayes, Reade me, reade me, deare brother,  
Throughout merrie England,  
Where we might find a messenger  
Betweene us two to sende.

Sayes, You shal ryde yourselfe, brothèr,  
Ile beare you companee;  
Many through the fals messengers are deceivde,  
And I feare lest soe shold wee.

D 2

Thus

\* He means, fit, suitably.

Thus the renisht them to ryde  
 Of twoe good renisht steedes, 30  
 And when they came to kyng Adlands halle,  
 Of red golde shone their weedes.

And when the came to kyng Adlands halle  
 Before the goldye yate,  
 Ther they found good kyng Adland 35  
 Rearing himselfe theratt.

Nowe Christ thee save, good kyng Adland;  
 Nowe Christ thee save and see.  
 Sayd, you be welcome, kyng Estmere,  
 Right hartilye unto mee. 40

You have a daughter, sayd Adler yonge,  
 Men call her bright and sheene,  
 My brother wold marrye her to his wiffe,  
 Of Englande to bee queene.

Yesterdaye was at my deare daughter 45  
 Syr Bremor the kyng of Spayne;  
 And then shee nicked him of naye,  
 I feare sheele do youe fame.

The kyng of Spayne is a foule paynim,  
 And 'leeveth on Mahound; 50  
 And pitye it were that fayre ladye  
 Shold marrye a heathen hound.

But grant to me, sayes kyng Estmere,  
 For my love I you praye,  
 That I may see your daughter deare 55  
 Before I goe hence awaye.

Althoughe

Althoughe itt is seven yeate and more,  
 Syth my daughter was in halle,  
 Shee shall come downe once for your sake:

To glad my guestes all. 60

Downe then came that mayden fayre,

With ladyes lacede in pall,  
 And halfe a hondred of bolde knightes,  
 To bring her from bowre to hall;  
 And eke as manye gentle squieres,  
 To waite upon them all. 65

The talents of golde, were on her head sette;

Hunge lowe downe to her knee;  
 And everye rynge on her smalle finger,  
 Shone of the chrystal free. 70

Sayes, Christ you save, my deare madame:

Sayes, Christ you save and see.

Sayes, You be welcome, kyng Estmere,

Right welcome unto mee.

And iff you love me, as you saye, 75

So well and hartilée,

All that ever you are comen about:

Soone sped now itt may bee.

Then bespake her father deare:

My daughter, I saye naye;

Remember well the kyng of Spayne,

What he sayd yesterdaye. 80

He wold pull downe my halles and castles,

And reave me of my lyfe:

And ever I feare that paynim kyng,  
 Iff I reave him of his wyfe. 85

Your castles and your towres, father,  
 Are stronglye built aboute ;  
 And therefore of that foule paynim  
 Wee neede not stande in doubte. 90

Plyght me your troth, nowe kyng Estmère,  
 By heaven and your righte hand,  
 That you will marrye me to your wyfe,  
 And make me queene of your land.

Then kyng Estmere he plyght his troth 95  
 By heaven and his righte hand,  
 That he wold marrye her to his wyfe,  
 And make her queene of his land.

And he tooke leave of that ladye fayre,  
 To goe to his owne countree, 100  
 To fetch him dukes and lordes and knightes,  
 That marryed the might bee.

They had not ridden scant a myle,  
 A myle forthe of the towne,  
 But in did come the kyng of Spayne, 105  
 With kempès many a one.

But in did come the kyng of Spayne,  
 With manye a grimme barone,  
 Tone day to marrye kyng Adlands daughter  
 Tother daye to carry her home. 110

Then she sent after kyng Estmère  
 In all the spede might bee,

Tha

That he must either returne and fighte,  
Or goe home and lose his ladye.

One while then the page he went, 115  
Another while he ranne;  
Till he had oretaken kyng Estmere  
I-wis, he never blanne.

Tydings, tydings, kyng Estmere!  
What tydings nowe, my boye? 120  
O tydings I can tell to you,  
That will you fore annoye.

You had not ridden scant a myle;  
A myle out of the towne,  
But in did come the kyng of Spayne 125  
With kempes many a one:

But in did come the kyng of Spayne  
With manye a grimme barone,  
Tone daye to marrye king Adlands daughter,  
Tother daye to carry her home. 130

That ladye fayre she greetes you well,  
And ever-more well by mee:  
You must either turne againe and fighte,  
Or goe home and lose your ladye.

Sayes, Reade me, reade me, deare brother, 135  
My ready shall ryde † at thee,  
Whiche waye we best may turne and fighte,  
To save this fayre ladye.

Now hearken to me, sayes Adler yonge,  
And your reade must rise † at me, 140

D 4

I quicklye

†† sic.

56      A N C I E N T   S O N G S

I quicklȳ will deviſe a waye,  
To ſette thy ladve free.

My mother was a weſterne woman,  
And learned in gramaryè \*,  
And when I learned at the ſchole,  
Something ſhee taught itt mee.

145

There groweth an hearbe within this fielde,  
And iff it were but knowne,  
His color, which is whyte and redd,  
Itt will make black and browne:

150

His color, which is browne and blacke,  
Itt will make redd and whyte ;  
That ſworde is not in all Englande,  
Upon his coate will byte.

And you ſhal be a harper, brother,  
Out of the north countreè ;  
And Ile be your boye, ſo ſaine of fighte,  
To beare your harpe by your knee.

155

And you ſhall be the beſt harper,  
That ever tooke harpe in hand ;  
And I will be the beſt finger,  
That ever fung in this land.

160

Itt ſhall be written in our ſorheads,  
All and in gramaryè,  
That we towe are the boldeſt men,  
That are in all Chriſtentyè.

165

And

\* See at the end of this ballad, Note \* \*

And thus they renisht them to ryde,  
On towne good renish steedes;  
And whan they came to king Adlands hall  
Of redd gold shone their weedes.

170

And whan they came to kyng Adlands hall  
Untill the fayre hall yate,  
There they found a proud portèr  
Rearing himsele theratt.

Sayes, Christ thee save, thou proud portèr: 175  
Sayes, Christ thee save and see.  
Nowe you be welcome, sayd the portèr,  
Of what land soever ye bee.

We been hârpers, sayd Adler yonge,  
Come out of the northe countree; 180  
We beene come hither untill this place,  
This proud weddinge for to see.

Sayd, And your color were white and redd,  
As it is blacke and browne,  
Ild saye king Estmere and his brother 185  
Were comen untill this towne.

Then they pulled out a ryng of gold,  
Layd itt on the porters arme:  
And ever we will thee, proud porter,  
Thow wilt saye us no harme. 190

Sore he looked on kyng Estmère,  
Aud sore he handled the ryng,  
Then opened to them the fayre hall yates,  
He left for no kind of thyng.

58 ANCIENT SONGS

Kyng Estmere he light off his steede 195  
Up att the fayre hall board ;  
The frothe, that came from his brydle bitte,  
Light on kyng Bremors beard.

Sayes, Stable thy steede, thou proud harpèr,  
Goe Stable him in the stalle ; 200  
Itt doth not beseeme a proud harpèr  
To stable him in a kyngs halle.

My ladd he is so lithèr, he sayd,  
He will do nought that's meete ;  
And aye that I cold but find the man, 205  
Were able him to beate.

Thou speakest proud wordes, sayd the Paynim kyng,  
Thou harper here to mee ;  
There is a man within this halle,  
That will beate thy lad and thee. 210

O lett that man come downe, he sayd,  
A fight of him wolde I see ;  
And whan hee hath beaten well my ladd,  
Then he shall beate of mee.

Downe then came the kemperye man, 215  
And looked him in the eare ;  
For all the golde, that was under heaven,  
He durst not neigh him neare.

And how nowe, kempe, sayd the kyng of Spayne.  
And how what aileth thee ?  
He sayes, Itt is written in his forehead  
All and in gramaryè,  
That for all the gold that is under heaven,  
I dare not neigh him nye.

Kyng Estmere then pulled forth his harpe, 225  
And playd theron so sweete :  
Upstarte the ladye from the kyng,  
As hee fate at the meate.

Nowe stay thy harpe, thou proud harpèr,  
Nowe stay thy harpe, I say ; 230  
For an thou playest as thou beginnest,  
Thou'lt till my bride awaye.

He strucke upon his harpe agayne,  
And playd both fayre and free ;  
The ladye was so pleasde theratt, 235  
She laught loud laughers three.

Nowe sell me thy harpe, sayd the kyng of Spayne,  
Thy harpe and stryngs eche one,  
And as many gold nobles thou shalt have,  
As there be stryngs thereon. 240

And what wold ye doe with my harpe, he sayd,  
Iff I did sell it yee ?  
To playe my wiffe and me a fitt,  
When abed together we bee.

Now sell me, fyr kyng, thy bryde foe gay, 245  
As shee fitts laced in pall,  
And as many gold nobles I will give,  
As there be rings in the hall.

And what wold ye doe with my bryde so gay,  
Iff I did sell her yee ? 250  
More seemelye it is for her fayre bodye  
To lye by mee than thee.

Hee

60 ANCIENT SONGS

Hee played agayne both loud and shrille,  
And Adler he did syng,

" O ladye, this is thy owne true love ;

255

" Noe harper but a kyng.

" O ladye, this is thy owne true love,

" As playnye thou mayest see ;

" And Ile rid thee of that foule paynim,

" Who partes thy love and thee."

260

The ladye-louked, the ladye-blushte,

And blushte and lookt agayne,

While Adler he hath drawne his brande,

And hath sir Bremor slayne.

Up then rose the kemperye men,

265

And loud they gan to crye :

Ah ! traytors, yee have slayne our kyng,

And therefore yee shall dye.

Kyng Estmere threwe the harpe asyde,

And swith he drew his brand ;

270

And Estmere he, and Adler yonge,

Right stiffe in stour can stand.

And aye their swordes soe fore can byte,

Throughe help of gramarye,

That soone they have slayne the kemperye men, 275

Or forst them forth to flee.

Kyng Estmere tooke that fayre ladye,

And marryed her to his wyfe,

And brought her home to merrye England

With her to leade his lyfe.

280

\*\*\* The word GRAMARYE occurs several times in the foregoing

foregoing poem, and every where seems to signify Magic or some kind of supernatural science. I know not whence to derive it, unless it be from the word GRAMMAR: in those dark and ignorant ages, when it was thought a high degree of learning to be able to read and write, he who had made a little farther progress in literature might well pass for a conjurer or magician.

††† TERMAGAUNT (p. 49.) is the name given in the old Romances to the God of the Saracens. Thus in the Legend of SYR GUY the Soudan (Sultan) swears,

“ So helpe me Mabowne of might,

“ And Termagaunt my God so bright.”

Sign. P. iij. b

This word is derived by the very learned Editor of Junius, from the Anglo-Saxon *Tyn*, Very, and *Magian* Mighty.—After the times of the Crusades, both MAHOUND and TERMAGAUNT made their frequent appearance in the Pageants and religious Interludes of the barbarous ages; in which they were exhibited with gestures so furious and frantic, as to become proverbial. Thus Skelton speaks of *Wolfey*,

“ Lyke Mahound in a play,

“ No man dare him withsaye.”

Ed. 1736. p. 158.

And Bale in his *Acts of English Votaries*, pt. 2d. says — “ Grennyng like Termagauntes in a play.”—Hence we may conceive the force of Hamlet’s expression in Shakespear, where condemning a ranting player he says, “ I could have such a fellow whipt for ore-doing TERMAGANT: it out-Herod’s Herod.” A. 3. sc. 3. By degrees the word came to be applied to any outrageous turbulent person †; and at last to a violent brawling woman only; and this the rather as, I suppose, the ancient figure of TERMAGANT was represented, after the Eastern mode, with long robes or petticoats.

† So Mr. Johns. in his *Dict.*

## VII.

## SIR PATRICK SPENCE.

## A SCOTTISH BALLAD.

— is given from two MS copies transmitted from Scotland. In what age the hero of this ballad lived, or when this fatal expedition happened that proved so destructive to the Scots nobles, I have not been able to discover; yet am of opinion that their catastrophe is not altogether without foundation in history, though it has escaped my researches. In the infancy of navigation, such as used the northern seas, were very liable to shipwreck in the wintry months: hence a law was enacted in the reign of James the III, (a law which was frequently repeated afterwards) “That there be na schip fraucht out of the realm with ony staple gudes, fra the feast of Simons day and Jude, unto the feast of the purification of our Lady called Candelmess.” Jam. III. Parl. 2. Ch. 15.

In some modern copies, instead of Patrick Spence hath been substituted the name of Sir Andrew Wood, a famous Scottish admiral who flourished in the time of our Edw. IV. but whose story hath nothing in common with this of the ballad. As Wood was the most noted warrior of Scotland, it is probable that like the Theban Hercules, he hath engrossed the renown of other heroes.

**T**HE king sits in Dumferling toune,  
Drinking the blude-reid wine:

O quhar will I get guid sailòr,  
To sail this schip of mine?

Up and spak an eldern knight,  
Sat at the kings richt kne:

Sir Patrick Spence is the best sailòr,  
That sails upon the se.

The king has written a braid letter,  
And signd it wi' his hand:

And sent it to sir Patrick Spence,  
Was walking on the sand.

The first line that Sir Patrick red,  
A loud lauch lauched he :  
The next line that Sir Patrick red, 15  
The teir blinded his ee.

O quha is this has don this deid,  
This ill deid don to me ;  
To send me out this time o'the zeir,  
To sail upon the se ? 20

Mak haste, mak haste, my mirry men all,  
Our guid schip sails the morne.  
O say na fae, my master deir,  
For I feir a deadlie storme.

Late late yestreen I saw the new moone 25  
Wi' the auld moone in hir arme ;  
And I feir, I feir, my dear mastèr,  
That we will cum to harme.

O our Scots nobles wer richt laith  
To weet their cork-heild shoone ; 30  
Bot lang owre a' the play wer playd,  
Thair hats they swam aboone.

O lang, lang, may thair ladies sit  
Wi' thair fans into their hand,  
Or eir they se Sir Patrick Spence 35  
Cum sailing to the land.

O lang, lang, may the ladies stand  
Wi' thair gold kems in their hair,

Waiting

## 64. ANCIENT SONGS

Waiting for their ain deir lords,  
For they'll se thame na mair.

49

Have owre, have ower to Aberdour,  
It's fiftie fadom deip:  
And thair lies guid Sir Patrick Spence,  
Wi' the Scots lords at his feit.

### VIII.

## ROBIN HOOD AND GUY OF GISBORNE.

*The Reader has here a ballad of Robin Hood (from the Editor's folio MS.) which was never before printed, and carries marks of much greater antiquity than any of the common popular songs on this subject.*

*The severity of those tyrannical forest-laws, that were introduced by our Norman kings, and the great temptation of breaking them by such as lived near the royal forests, at a time when the yeomanry of this kingdom were every where trained up to the long-bow, and excelled all other nations in the art of shooting, must constantly have occasioned great numbers of outlaws, and especially of such as were the best marksmen. These naturally fled to the woods for shelter, and forming into troops, endeavoured by their numbers to protect themselves from the dreadful penalties of their delinquency. The ancient punishment for killing the king's deer, was loss of eyes and castration: a punishment far worse than death. This will easily account for the troops of banditti, which formerly lurked in the royal forests, and from their superior skill in archery and knowledge of all the recesses of those unfrequented solitudes, found it no difficult matter to resist or elude the civil power.*

*Among all these, none ever was more famous than the hero of this ballad: the heads of whose story, as collected by Stow, are briefly these.*

*" In this time [about the year 1190, in the reign of Richard I.] were many robbers, and outlawes, among the which Robert Hood, and little John, renowned theeves,*

"theeves, continued in woods, dispoysling and robbing the  
 "goods of the rich. They killed none but such as would  
 "invade them, or by resistance for their own defence.

"The saide Robert intertained an hundred tall men  
 "and good archers with such spoils and thefts as he got,  
 "upon whom four hundred (were they never so strong)  
 "durst not give the onset. He suffered no woman to be  
 "oppressed, violated, or otherwise molested: poore mens  
 "goods he spared, abundantlie relieving them with  
 "that, which by theft he got from abbeyes and the  
 "houses of rich carles: whom Maior (the historian)  
 "blameth for his rapine and theft, but of all theeves he  
 "affirmeth him to be the prince and the most gentle  
 "theefe." *Annals*, p. 159.

The personal courage of this celebrated outlaw, his  
 skill in archery, his humanity, and especially his lewelling  
 principle of taking from the rich and giving to the poor,  
 have in all ages rendered him the favourite of the common  
 people: who not content to celebrate his memory by in-  
 numerable songs and stories, have erected him into the  
 dignity of an earl. Indeed it is not impossible, but our  
 hero, to gain the more respect from his followers, or they  
 to derive the more credit to their profession, may have  
 given rise to such a report themselves: for we find it  
 recorded in an epitaph, which a late antiquary pretends  
 was formerly legible on his tombstone near the nunnery of  
 Kirk-les in Yorkshire, where he is said to have been  
 bled to death by a treacherous nun to whom he applied for  
 pblebotomy.

\* Hear underneath this lairle stean,  
 laiz robert earl of Huntingtun,  
 nea ardir ver 33 hie sae geud-  
 an pipl kauld him robin heud-  
 sek utlaw3 as hie an iz men.  
 wil England niver agen.  
 obiit 24 kal. dekembris 1247.

It.

See Thoresby's *Ducat. Leod.* p. 576. *Biog. Brit.* VI. 3933.

\* This Epitaph has all the marks of a modern forgery,  
 the language bearing no resemblance to any ancient  
 writings.

It must be confessed this epitaph is suspicious, because in the most ancient poems on Robin Hood, there is no mention or hint of this imaginary earldom. He is expressly asserted to have been a yeoman\* in a very old legend in verse preserved in the archives of the public library at Cambridge † in eight FYTTES or parts, printed in black letter quarto, thus inscribed "¶ Here be gynneth a lyttell geste of Robin hode and his meyne and of the proude shryfte of Bottingham." The first lines are,

" Lythe and lysten, gentylmen,  
 " That be of fre bore blode :  
 " I shall you tell of a good YEMAN,  
 " His name was Robin hode.

" Robyn was a proude out lawe,  
 " Whiles he walked on grounde ;  
 " So curteyse an outlawe as he was one,  
 " Was never none yfounde." &c.

The printer's colophon is " ¶ Explicit Kinge Edwarde and Robyn hode and lytell Johan. Enprented at London in Fletestrete at the sygne of the sone by Wynkyn de Worde."—In Mr. Garrick's Collection † is a different edition of the same poem " ¶ Imprinted at London upon the thre Crane wharfe by Wylliam Copland," containing a little dramatic piece on the subject of Robin Hood and the Friar, not found in the former copy called " A newe play for to be played in May games very plesaunte and full of pastime. ¶...)"

WHAN

writings in the Northern Dialect. With regard to the hero of this ballad he was the favourite subject of popular songs so early as the reign of Edward 3d in the *Visions of Pearches Plowman* fol. 26. Ed. 1550. a monk says,

— I can crimes of our Robin hod and Randall of Chester,  
 But of our Lorde and our Lady, I lerne nothing at all.

\* See also the following ballad, v. 147. † Num. D. 5.2.

† Old Plays 4to. K. vol. 10.

**W**HAN shales beene sheene, and shradde full  
fayre,

And leaves both large and longe,  
Itt's merrye walkyng in the fayre forrèst  
To heare the small birdes songe.

The woodweete sang, and wold not cease, 5

Sitting upon the spraye,  
Soe lowde he wakened Robin Hood,  
In the greenwood where he lay.

Now by faye, said jollye Robìn,  
A sweaven I had this night ; 10  
I dreamt me of tow wighty yemen,  
That fast with me can fight.

Methought they did me beate and binde,  
And tooke my bowe me froe ;  
Iff I be Robin alive in this lande, 15  
Ile be wroken on them towe.

Sweavens are swift, sayd lyttle John,  
As the wind blowes over the hill ;  
For iff itt be never so loude this night,  
To morrow it may be still. 20

Buske yee, bowne yee, my merry men all,  
And John shall goe with mee,  
For Ile goe seeke yond wighty yemen,  
In greenwood where they bee.

Then they cast on theyr gownes of grene, 25  
And tooke theyr bowes ech one ;  
And they away to the greene forrèst  
A shooting forth are gone ;

Untill

Untill they came to the merry greenwood,  
 Where they had gladdest to bee,  
 There they were ware of a wight yeman,  
 That leane agaynst a tree.

30

A sword and a dagger he wore by his side,  
 Of manye a man the bane,  
 And he was clad in his capull hyde.  
 Topp and tayll and mayne.

35

Stand still, master, quoth little John,  
 Under this tree so greene,  
 And I will go to yond wight yeman  
 To know what he doth meane.

40

Ah! John, by me thou settest noe store,  
 And that I farley finde:  
 How often send I my men before,  
 And tarry my selfe behinde?

It is no cunning a knave to ken,  
 An a man but heere him speake;  
 An it were not for bursting of my bowe,  
 John, I thy head wold breake.

45

As often wordes they breeden bale,  
 So they parted Robin and John;  
 And John is gone to Barnesdale:  
 The gates † he knoweth eche one.

50

But when he came to Barnesdale,  
 Great heavynesse there hee hadd,  
 For he found tow of his owne fellows  
 Were slaine both in a flade.

55

And

† i. e. passes, paths, ridings.

And Scarlette he was flyinge a-foote  
Fast over stocke and stone,  
For the proud sheriffe with seven score men  
Fast after him is gone.

60

One shoote now I will shoote, quoth John,  
With Christ his might and mayne ;  
He make yond sheriffe that wends soe fast,  
To stopp he shall be fayne.

Then John bent up his long bende-bowe,  
And fetteled him to shoote :  
The bow was made of tender boughes,  
And fell downe at his foote.

65

Woe worth, woe worth thee, wicked wood,  
That ever thou grew on a tree ;  
For now this day thou art my bale,  
My boote when thou shold bee.

70

His shoote it was but loosely shott,  
Yet flewe not the arrowe in vaine,  
For itt mett one of the sheriffes men,  
And William a Trent was slaine.

75

It had bene better of William a Trent  
To have bene abed with sorrowe,  
Than to be that day in the green wood glade  
To meet with Little Johns arrowe.

80

But as it is said, when men be mett  
Fyve can doe more than three,  
The sheriffe hath taken little John,  
And bound him fast to a tree.

Thou

70      A N C I E N T S O N G S

Thou shalt be drawn by dale and downe,      85  
And hanged hye on a hill.  
But thou mayst fayle of thy purpose, quoth John,  
If it be Christ his will.

Lett us leave talking of little John,  
And thinke of Robin Hood,      90  
How he is gone to the wight yeoman,  
Where under the leaves he stood.

Good morrowe, good fellowe, sayd Robin so fayre,  
“ Good morrowe, good fellow quo’ hee:”  
Methinkes by this bowe thou beares in thy hande      95  
A good archere thou sholdst bee.

I am wilfulle of my waye, quo’ the yeoman,  
And of my morning tyde.  
He lead thee through the wood, sayd Robin;  
Good fellow, He be thy guide.      100

I seeke an outlawe, the straunger sayd,  
Men call him Robin Hood;  
Rather Ild meet with that proud outlawe  
Than fortye pound foe good.

Now come with me, thou wighty yeman,      105  
And Robin thou soone shalt see:  
But first let us some pastime find  
Under the greenwood tree.

First let us some masterye make  
Among the woods so even,      110  
We may chance to meete with Robln Hood  
Here at some unsett steven.

They

They cutt them down two summer shroggs,  
That grew both under a breere,  
And sett them threescore rood in twaine 115  
To shoote the prickes y-fere.

Leade on, good fellowe, quoth Robin Hood,  
Leade on, I do bidd thee.  
Nay by my faith, good fellowe, hee sayd,  
My leader thou shelt bee. 120

The first time Robin shot at the pricke,  
He mist but an inch it fro:  
The yeman he was an archer good,  
But he cold never do foe.

The second shoote had the wightye yeman, 125  
He shot within the garland:  
But Robin he shott far better than hee,  
For he clave the good pricke wande.

A blessing upon thy heart, he sayd ;  
Good fellowe, thy shooting is goode ; 130  
For an thy hart be as good as thy hand,  
Thou wert better than Robin Hood.

Now tell me thy name, good fellowe, sayd he,  
Under the leaves of lyne,  
Nay by my faith, quoth bolde Robin, 135  
Till thou have told me thine.

Idwell by dale and downe, quoth hee,  
And Robin to take Ime sworne,  
And when I am called by my right name  
I am Guy of good Gisbörns. 140  
My

My dwelling is in this wood, sayes Robin,  
 By thee I set right nought:  
 I am Robin Hood of Barnesdale,  
 Whom thou so long hast sought.

He that had neyther beene kithe nor kin, 145  
 Might have seen a full fayre fight,  
 To see how together these yemen went  
 With blades both browne and bright.

To see how these yemen together they fought  
 Two howres of a summers day: 150  
 Yett neither Robin Hood nor sir Guy  
 Them settled to flye away.

Robin was reachles on a roote,  
 And stumbled at that tyde;  
 And Guy was quicke and nimble with-all, 155  
 And hitt him upon the syde.

Ah deere Ladye, sayd Robin Hoode tho,  
 That art but mother and may',  
 I think it was never mans destinye  
 To dye before his day. 160

Robin thought on our ladye deere,  
 And soone leapt up againe,  
 And strait he came with a 'backward' stroke,  
 And he sir Gny hath slayne.

He tooke sir Guys head by the hayre, 165  
 And stucke it upon his bowes end:  
 Thou hast beene a traytor all thy life,  
 Which thing must have an end.

Robin

Ver. 163. awkwarde. MS.

Robin pulled forth an Irish knife,  
And nicked fir Guy in the face, 170  
That he was never on woman born,  
Cold know whose head it was.

Sayes, Lye there, lye there, now fir Guye,  
And with me be not wrothe ;  
Iff thou have had the worst strokes at my hand, 175  
Thou shalt have the better clothe.

Robin did off his gowne of greene,  
And on Sir Guy did throwe,  
And hee put on that capull hyde,  
That cladd him topp to toë. 180

Thy bowe, thy arrowes, and litle horne,  
Now with me I will beare ;  
For I will away to Barnësdale,  
To see how my men doe fare.

Robin Hood sett Guyes horne to his mouth, 185  
And a loud blast in it did blow,  
That beheard the sheriffe of Nottingham,  
As he leaned under a lowe.

Hearken, hearken, sayd the sheriffe,  
I heare nowe tydings good, 190  
For yonder I heare fir Guyes horne blow,  
And he hath slaine Robin Hoode.

Yonder I heare fir Guyes horne blowe,  
Itt blowes soe well in tyde,  
And yonder comes that wightye yeman; 195  
Cladd in his capull hyde.

Come hyther, come hyther, thou good fir Guy,

Aske what thou wilt of mee.

O I will none of thy gold, sayd Robin,

Nor I will none of thy fee :

200

But now I have slaine the master, he sayes,

Let me goe strike the knave,

For this is all the meede I aske,

None other rewarde I'll have.

Thou art a madman, sayd the sheriffe,

205

Thou sholdst have had a knightes fee :

But seeing thy asking hath beene soe bad,

Well granted it shal bee.

When Little John heard his master speake,

Well knewe he it was his steven :

210

Now shall I be loofet, quoth Little John,

With Christ his might in heaven.

Fast Robin hee hyed him to Little John,

He thought to loose him blive ;

The sheriffe and all his companye

215

Fast after him can drive.

Stand abacke, stand abacke, sayd Robin ;

Why draw you mee so neere ?

Itt was never the use in our countrye,

Ones shrift another shold heere,

220

But Robin pulled forth an Irysh knife,

And loosed John hand and foote,

And gave him fir Guyes bowe into his hand,

And bade it be his boote.

Then

Then John he tooke Guyes bowe in his hand, 225  
His boltes and arrowes eche one:  
When the sheriffe saw Little John bend his bow,  
He fettled him to be gone.

Towards his house in Nottingham towne,  
He fled full fast away; 230  
And soe did all the companye;  
Not one behind wold stay.

But he cold neither runne soe fast,  
Nor away soe fast cold ryde,  
But Little John with an arrowe soe broad, 235  
He shott him into the 'backe'-syde.

\*\*\* The Title of SIR was not formerly peculiar to Knights, it was given to Priests, and sometimes to very Inferior personages.

IX.

THE TOWER OF DOCTRINE.

The Reader has here a specimen of the descriptive powers of STEPHEN HAWES, a celebrated poet in the reign of Hen. VII. tho' now little known. It is extracted from an allegorical poem of his (written in 1505.) intitled, "*The Hist. of Graunde Amoure & La Belle Pucel, called the Palace of Pleasure, &c.*" 4to. 1555. See more of Hawes in *Ath. Ox.* v. 1. p. 6. and *Warton's Observ.* v. 2. p. 105.

The following Stanzas are taken from Chap. III. "How Fame departed from Graunde Amour and left him with Governauce and Grace, and how he went to the Tower of Doctrine."—As we are able to give no small lyric piece of Hawes's, the Reader will excuse the insertion of this extract.

E 2

I Looked

**I** Loked about and sawe a craggy roche,  
 Farre in the west neare to the element,  
 And as I dyd then unto it approche,  
 Upon the toppe I sawe refulgent  
 The royall tower of MORALL DOCUMENT, 5  
 Made of fine copper with turrets faire and hye,  
 Which against Phebus shone so marveylously.  
 That for the very perfect brighteness  
 What of the towre, and of the cleare sunne,  
 I could nothyng behold the goodliness 10  
 Of that palaice, whereas Doctrine did wonne:  
 Till at the last, with mystie wyndes donne,  
 The radiant brightnes of golden Phebus  
 Auster gan cover with clowde tenebrous.  
 Then to the tower I drew nere and nere, 15  
 And often mused of the great hyghnes  
 Of the craggy roche, which quadrant did appere:  
 But the fayre towre, (so much of ryches  
 Was all about,) sexangled doubteless;  
 Gargeyld with grayhounds, and with many lyons, 20  
 Made of fyne golde, with divers fundry dragons.  
 The little turrett with ymages of golde  
 About was set, which with the wynde aye moved  
 With proper vices, that I did well beholde  
 About the towre: in fundry wyse they hoved 25  
 With goodly pypes, in their mouthes ituned,  
 That with the winde they pyped a daunce  
 Iclipped *Amour de la hault plesaunce*.  
 The toure was great of marveylous wydnes,  
 To which ther was no way to passe but one, 30  
 I nto the toure for to have an intres:  
 A grece ther was ychyfeled all of stone  
 Out of the roche, on whyche men did gone

Up to the towre, and in lykewyse did I  
Wyth both the Grayhoundes in my company \*: 35

Till that I came unto a ryall gate,

Wher I sawe stondynge the goodly Portres,  
Whych exed me from whence I came alate ;

To whom I gan in every thinge expresse

All myne adventure, chaunce, and businesse, 40

And eke my name ; I tolde her every dell :

When she hard this she lyked me full well.

Her name, she sayd, was called COUNTENAUNCE ;

Into the base courte she dyd me then lede,

Where was a fountayne depured of pleasaunce, 45

A noble sprynge, a riall conduyte hede,

Made of fyne golde enameled with reed ;

And on the toppe four dragons blewe and stoute

The dulcet water in four parts dyd spoute.

Of whyche ther flowed foure ryvers ryght clere, 50

Sweter than Nylus † or Ganges was ther odoure ;

Tygres or Eufrates unto them no pere :

I did than taste th' aromatyke licoure

Fragrant of fume, and swete as any floure,

And in my mouthe it had a marveylous scent 55

Of divers spycs, I knewe not what it ment.

And after thys further forth me brought

Dame Countenaunce into a goodlye Hall,

Of jasper stones it was wonderly wrought :

The wyndowes clere depured all of cryfall, 60

And in the rouse on hie over all

Of gold was made a ryght crafty vyne,

Insteade of grapes the rubies there did shyne.

E 3

The

\* This alludes to a former part of the Poem.

† Nyfus. PC.

The flore was paved with berall clarified,  
 With pillars made of stons pretious 65  
 Like a place of pleasure so gayely glorified,  
 It might be called a palace glorious,  
 So much delectable and solacious :  
 The hall was hanged hye and circuler  
 With clothe of arras in the richest manner. 70  
 That treated well of a ful noble story,  
 Of the doutye waye to the Towre Perillous ;  
 Howe a noble knyghte should winne the victory  
 Of many a serpent foule and odious.

\* \* \* \* \*

\* The Story of the Poem.

X.

THE CHILD OF ELLE,

— is given from a fragment in the Editor's folio MS. : which tho' extremely defective and mutilated, appeared to have so much merit, that it excited a strong desire to attempt a completion of the story. The Reader will easily discover the supplemental stanzas by their inferiority, and at the same time be inclined to pardon it, when he considers how difficult it must be to imitate the affecting simplicity and artless beauties of the original.

CHILD was a title sometimes given to a knight. See Gloss.

O N yonder hill a castle standes,  
 With walles and towres bedight,  
 And yonder lives the Child of Elle,  
 A young and comely knighte.

The Child of Elle to his garden wente, 5  
 And stood at his garden pale,  
 Whan, lo ! he beheld fair Emmelines page  
 Come trippinge downe the dale.

The

The Childe of Elle he hyed him thence,  
 Y-wis he stode not stille; 10  
 And soone he mette faire Emmelines page  
 Come climbing up the hille.

Nowe Christe thee save, thou little foot-page,  
 Now Christe thee save and see!  
 Oh telle me how does thy ladye gaye, 15  
 And what may thy tydinges bee?

My lady shee is all woe-begone;  
 And the teares they falle from her eyne;  
 And aye shee laments the deadlye feude  
 Betweene her house and thine. 20

And here shee sends thee a silken scarfe  
 Bedewde with many a teare,  
 And biddes thee sometimes thinke on her,  
 Who loved thee so deare.

And here she sends thee a ring of golde 25  
 The last boone thou mayst have,  
 And biddes thee weare it for her sake,  
 Whan she is layde in grave.

For ah! her gentle heart is broke,  
 And in grave soone must shee bee, 30  
 Sith her father hath chose her a new new love,  
 And forbidde her to thinke of thee.

Her fathir hath brought her a carlish knight,  
 Sir John of the north countraye,  
 And within three dayes shee must him wedde, 35  
 Or he vowes he will her slaye.

Nowe hye thee backe, thou little foot-page,  
 And greet thy ladye from mee,  
 And telle her that I her owne true love  
 Will dye, or sette her free. 40

Now hye thee backe, thou little foot-page,  
 And let thy fair ladye know  
 This night will I bee at her bowre-windowe,  
 Betide me weale or woe.

The boye he tripped, the boye he ranne, 45  
 He neither stint ne stayd  
 Untill he came to faire Emmelines bowre,  
 Whan kneeling downe he sayd,

O ladye, Ive been with thy own true love,  
 And he greets thee well by mee; 50  
 This night will he bee at thy bowre-windowe,  
 And dye or sette thee free.

Nowe daye was gone, and night was come,  
 And all were fast asleepe,  
 All save the ladye Emmeline, 55  
 Who fate in her bowre to weepe :

And soone shee heard her true loves voice  
 Lowe whispering at the walle,  
 Awake, awake, my deare ladye,  
 Tis I thy true love call. 60

Awake, awake, my ladye deare,  
 Come, mount this faire palfraye :  
 This ladder of ropes will lette thee downe,  
 Ile carrye thee hence awaye.

Nowe

AND BALLADS. 81

Nowe nay, nowe nay, thou gentle knight, 65  
 Now nay, this may not bee;  
 For aye should I tint my maiden fame,  
 If alone I should wend with thee.

O ladye, thou with a knyghte so true  
 Mayst safelye wend alone, 70  
 To my ladye mother I will thee bringe,  
 Where marriage shall make us one.

" My father he is a baron bolde,  
 Of lynage proude and hye;  
 And what would he saye if his daughter 75  
 Awaye with a knight should fly?

Ah! well I wot, he never would rest,  
 Nor his meate should doe him no goode,  
 Till he had slayne thee, Child of Elle,  
 And seene thy deare hearts bloode." 80

O ladye, wert thou in thy saddle sette,  
 And a little space him fro,  
 I would not care for thy cruel fathèr,  
 Nor the worst that he could doe.

O ladye wert thou in thy saddle sette, 85  
 And once without this walle,  
 I would not care for thy cruel fathèr,  
 Nor the worst that might befall.

Faire Emmeline sighde, fair Emmeline wept,  
 And aye her heart was woe: 90  
 At length he seizde her lilly-white hand,  
 And downe the ladder hee drewe:

And thrice he clasped her to his breste,  
 And kist her tenderlie:  
 The teares that fell from her fair eyes,  
 Ranne like the fountayne free. 95

Hee mounted himselfe on his steede so talle,  
 And her on a faire palfraye,  
 And slung his bugle about his necke,  
 And roundlye they rode awaye. 100

All this beheard her owne damselfe,  
 In her bed whereas shee ley,  
 Quoth shee, My lord shall knowe of this,  
 Soe I shall have golde and fee.

Awake, awake, thou baron-bolde!  
 Awake, my noble-dame!  
 Your daughter is fledde with the Child of Elle,  
 To doe the deede of shame. 105

The baron he woke, the baron he rose,  
 And calde his merrie men all:  
 "And come thou forth, Sir John the knight,  
 The ladye is carried to thrall." 110

Fair Emmeline scant had ridden a mile,  
 A mile forth of the towne,  
 When she was aware of her fathers men  
 Come galloping over the downe. 115

And foremost came the carlish knight,  
 Sir John of the north countraye:  
 "Nowe stop, nowe stop, thou false traitoure,  
 Nor carry that ladye awaye. 120

For

For she is come of hye lynage,  
 And was of a ladye borne,  
 And ill it beseems thee a false churles sonne  
 To carrye her hence to scorne."

Nowe loud thou lyeft, Sir John the knight, 125  
 Nowe thou doest lye of mee;  
 A knight mee gott, and a ladye me bore,  
 Soe never did none by thee.

But light nowe downe, my ladye faire,  
 Light downe; and hold my steed, 130  
 While I and this discourteous knight  
 Doe trye this arduous deede.

But light now downe, my deare ladye,  
 Light downe, and hold my horse;  
 While I and this discourteous knight 135  
 Doe trye our valours force.

Fair Emmeline sighde; fair Emmeline wept,  
 And aye her heart was woe,  
 While twixt her love, and the carlish knight  
 Past many a baleful blowe. 140

The Child of Elle hee fought foe well,  
 As his weapon he wavde amaine,  
 That soone he had slaine the carlish knight,  
 And layde him upon the plaine.

And nowe the baron, and all his men 145  
 Full fast approached nye:  
 Ah! what may ladye Emmeline doe?  
 Twere nowe no boote to flye.

Her

Her lover he put his horne to his mouth,  
 And blew both loud and shrill, 150  
 And soone he saw his owne merry men  
 Come ryding over the hill.

“ Nowe hold thy hand, thou bold baron,  
 I pray thee, hold thy hand,  
 Nor ruthles rend two gentle hearts, 155  
 Fast knit in true loves band.

Thy daughter I have dearly lovde  
 Full long and many a day,  
 But with such love as holy kirke  
 Hath freelye sayd wee may. 160

O give consent, shee may be mine,  
 And blesse a faithfulle paire:  
 My lands and livings are not small,  
 My house and lynage faire:

My mother she was an erles daughter, 165  
 A noble knyght my fire——  
 The baron he frownde, and turnde away  
 With mickle dole and ire,

Fair Emmeline sighde, faire Emmeline wept,  
 And did all trembling stand: 170  
 At lengthe she sprange upon her knee,  
 And held his lifted hand.

Pardon, my lorde and father deare,  
 This faire yong knyght and mee:  
 Trust me, but for the carlish knyght, 175  
 I ne'er had fled from thee.

Oft have you calde your Emmeline  
 Your darling and your joye ;  
 O let not then your harsh resolves  
 Your Emmeline destroye. 180

The baron he stroakt his dark-brown cheekke,  
 And turnde his heade asyde  
 To whipe away the starting teare;  
 He proudly strave to hyde.

In deepe revolving thought he stooode, 185  
 And musde a little space ;  
 Then raisde faire Emmeline from the grounde,  
 With many a fond embrace.

Here take her, child of Elle, he sayd,  
 And gave her lillye hand, 190  
 Here take my deare and only child,  
 And with her half my land :

Thy father once mine honour wrongde  
 In dayes of youthful pride ;  
 Do thou the injurye repayre 195  
 In fondnesse for thy bride.

And as thou love her, and hold her deare,  
 Heaven prosper thee and thine :  
 And nowe my blessing wend wi' thee,  
 My lovelye Emmeline. 200

## XI.

## EDOM O' GORDON,

## A SCOTTISH BALLAD,

— was printed at Glasgowe, by Robert and Andrew  
 Foulis, MDCCLV. 8vo. 12 pages.—We are indebted for  
 its

its publication (with many other valuable things in these volumes) to Sir David Dalrymple, Bart. who gave it as it was preserved in the memory of a lady, that is now dead.

The reader will here find it improved, and enlarged with several fine stanzas, recovered from a fragment of the same ballad, in the Editor's folio MS. It is remarkable that the latter is intituled CAPTAIN ADAM CARRE, and is in the English idiom. But whether the author was English or Scotch, the difference originally was not great. The English Ballads are generally of the North of England, the Scottish are of the South of Scotland, and of consequence the country of Ballad-singers was sometimes subject to one crown, and sometimes to the other, and most frequently to neither. Most of the finest old Scotch songs have the scene laid within 20 miles of England; which is indeed all poetic ground, green hills, remains of woods, clear brooks. The pastoral scenes remain: Of the rude chivalry of former ages happily nothing remains but the ruins of the castles, where the more daring and successful robbers resided. The Castle of the Rhodes is fixed by tradition in the neighbourhood of Dunse in Berwickshire. The Gordons were anciently seated in the same county. Whether this ballad hath any foundation in fact, we have not been able to discover. It contains however but too just a picture of the violences practised in the feudal times all over Europe.

From the different titles of this ballad, it should seem that the old strolling bards or minstrels (who gained a livelihood by reciting these poems) made no scruple of changing the names of the personages they introduced, to humour their hearers. For instance, if a Gordon's conduct was blame worthy in the opinion of that age, the obsequious minstrel would, when among Gordons, change the name to Car, whose clan or sept lay further west, and vice versa. In another volume the reader will find a similar instance. See the song of GIL MORRIS, the hero of which had different names given him, probably from the same cause.

It may be proper to mention, that in the English copy, instead of the "Castle of the Rhodes," it is the "Castle  
" of

"of Bittons-borrow" (or "Diacours-borrow," for it is very obscurely written) and "Capt. Adam Carré" is called the "Lord of Westerton-town." Uniformity required that the additional stanzas supplied from that copy should be clothed in the Scottish orthography and idiom: this has therefore been attempted, though perhaps imperfectly.

**I**T fell about the Martinmas,  
 Quhen the wind blew schril and cauld,  
 Said Edom o' Gordon to his men,  
 We maun draw to a hauld.

And quhat a hauld fall we draw to, 5  
 My mirry men and me?  
 We wul gae to the house o' the Rhodes,  
 To see that fair ladie.

The lady stude on hir castle wa',  
 Beheld baith dale and down: 10  
 There she was ware of a host of men  
 Cum ryding towards the toun.

O see ze nat; my mirry men a'?  
 O see ze nat quhat I see?  
 Methinks I see a host of men: 15  
 I mervell quha they be.

She weend it had been hir lovely lord,  
 As he cam ryding hame;  
 It was the traitor Edom o' Gordon,  
 Quha reekt nae sin nor shame. 20

She had nae sooner bulkit hirsel,  
 And putten on hir gown,  
 Till Edom o' Gordon and his men  
 Were round about the toun.

They

They had nae sooner supper sett, 25  
 Nae sooner said the grace,  
 Till Edom o' Gordon and his men,  
 Were light about the place.

The lady ran up to hir towir head,  
 Sa fast as she could drie, 30  
 To see if by hir fair speechès  
 She could wi' him agree.

But quhan he see this lady faif,  
 And hir yates all locked fast,  
 He fell into a rage of wrath, 35  
 And his hart was all aghaft.

Cum doun to me, ze lady gay,  
 Cum doun, cum doun to me :  
 This night fall ye lig within mine armes,  
 To morrow my bride fall be. 40

I winnae cum doun, ze fals Gordòn,  
 I winnae cum down to thee ;  
 I winnae forsake my ain dear lord,  
 That is fae far frae me.

Give owre zour house, ze lady fair, 45  
 Give owre zour house to me,  
 Or I fall brenn yoursel therein,  
 Bot and zour babies three.

I winnae give owre, ze false Gordòn,  
 To nae sik traitor as zee : 50  
 And if ze brenn my ain dear babes,  
 My lord fall make ze drie.

But

But reach my pistol, Glaud, my man,  
 And charge ze weil my gun :  
 For, but if I pierce that bluidy butcher, 55  
 My babes we been undone.

She stude upon hir castle wa,  
 And let twa bullets flee :  
 She mist that bluidy butchers hart,  
 And only raz'd his knee. 60

Set fire to the house, quo' fals Gordòn,  
 All wood wi' dule and ire :  
 Fals lady, ze fall rue this deid,  
 As ze brenn in the fire.

Wae worth, wae worth ze, Jock my man, 65  
 I paid ze weil zour fee ;  
 Quhy pow ze out the ground-wa stane,  
 Lets in the reek to me ?

And ein wae worth ze, Jock my man,  
 I paid ze weil zour hire ; 70  
 Quhy pow ze out the ground-wa stane,  
 To me lets in the fire ?

Ze paid me weil my hire, lady ;  
 Ze paid me weil my fee :  
 But now Ime Edom o' Gordons man, 75  
 Maun either doe or die.

O than bespaik her little son,  
 State on the nourice' knee :  
 Sayes, Mither dear, gi owre this house,  
 For the reek it smithers me. 80  
 I wad

I wad gie a' my gowd, my childe,  
 Sae wad I a' my free,  
 For ane blast o' the westlin wind,  
 To blaw the reek frae thee.

① then bespaik hir dochter dear, 85  
 She was baith jimp and sma :

① row me in a pair o' sheits,  
 And tow me owre the wa :

They rowed hir in a pair o' sheits,  
 And towd hir owre the wa : 90  
 But on the point of Gordons spear,  
 She gat a deadly fa :

O bonnie bonnie was hir mouth,  
 And cherry wer hir cheiks  
 And clear was hir zellow hair, 95  
 Whereon the reid bluid dreips :

Then wi' his spear he turned hir owre,  
 O gin hir face was wan!  
 He sayd, Ze are the first that eir  
 Ewist alive again. 100

He turnd hir owre and owre again,  
 O gin hir skin was whyte!  
 I might ha spared that bonnie face  
 To hea been sum mans delyte.

Busk and boun, my merry men a', 105  
 For ill dooms I do gues; :  
 I cannae

V. 98, 102: O gin, &c. a Scottish idiom to express admiration.

I cannae luik in that bonnie face,  
As it lyes on the grass.

Thame, luiks to freits, my master deir,  
Then freits wil follow thame : 110  
Let it neir be said brave Edom o' Gordon  
Was daunted by a dame.

But quhen the ladye see the fire  
Cum flaming owre hir head,  
She wept and kist hir children twain, 115  
Sayd, Bairns, we been but dead.

The Gordon then his bougill blew,  
And said, Awa', awa';  
This house o' the Rhodes is a' in flame,  
I hauld it time to ga'. 120

O then bespyed hir ain dear lord,  
As hee cam owre the lee;  
He sied his castle all in blaze  
Sa far as he could see.

Then fair, O fair his mind misgave, 125  
And all his hart was wae:  
Put on, put on, my wighty men,  
Sa fast as ze can gae.

Put on, put on, my wighty men,  
So fast as ze can drie; 130  
For he that is hindmost of the thrang,  
Sall neir get guid o' me.

Than

V. 109. 110. Thame, &c. i. e. Them that look after  
omens of ill luck, ill luck will follow.

Than sum they rade, and sum they rin,  
 Fou fast out-owre the bent ;  
 But eir the foremost could get up,  
 Baith lady and babes were brent.

135

He wrang his hands, he rent his hair,  
 And wept in teenefu' muid :  
 O traitors, for this cruel deid  
 Ze fall weip teirs o' bluid.

140

And after the Gordon he is gane,  
 Sa fast as he nicht drie ;  
 And soon i' the Gordon's foul hattis bluid,  
 He's wroken his dear ladie.

## XII.

A N E L E G Y  
 ON HENRY FOURTH EARL OF NOR-  
 THUMBERLAND.

*As it was proposed to give specimens of the composition of most of our antient poets, the reader has here an ELEGY of SKELTON'S : yet as this is some little deviation from our plan, we chuse to throw it to the end of the FIRST BOOK, though evidently written before some of the preceding.*

*The subject of this poem is the death of HENRY PERCY, fourth earl of Northumberland, who fell a victim to the avarice of Henry VII. In 1489 the parliament had granted the king a subsidy for carrying on the war in Bretagne. This tax was found so heavy in the North, that the whole country was in a flame. The E. of Northumberland, then lord lieutenant for Yorkshire, wrote to inform the king of the discontent, and praying an abatement. But nothing is so unrelenting as avarice : the king wrote back that not a penny should be abated. This message being delivered by the earl with too little caution, the populace rose, and supposing him to be the promoter of their calamity, broke into his house and murdered him*

him

him with several of his attendants: who yet are charged by Skelton with being backward in their duty on this occasion. This melancholy event happened at the earl's seat at Cocklodge, near Thirske, in Yorkshire, April 28. 1489. See Lord Bacon, &c.

If the reader does not find much poetical merit in this old poem (which yet is one of Skelton's best) he will see a striking picture of the state and magnificence kept up by our antient nobility during the feudal times. This great earl is described here as having among his menial servants, KNIGHTS, SQUIRES, and even BARONS see v. 32. 183. &c. Which however different from modern manners, was formerly not unusual with our greater barons, whose castles had all the splendour and offices of a royal court, before the Laws against Retainers abridged and limited the number of their attendants.

JOHN SKELTON, who commonly styled himself Poet Laureat, died June 21. 1529. The following poem, which appears to have been written soon after the event, is printed from an ancient edition of his poems in bl. let. 12mo. 1568.—It is addressed to Henry fifth earl of Northumberland, and is prefaced, &c. in the following manner:

Poeta Skelton Laureatus libellum suum metricè  
alloquitur.

Ad dominum properato meum mea pagina Percy,

Qui Northumbrorum jura paterna gerit.

Ad nutum celebris tu prona repone leonis,

Quæque suo patri tristitia iusta cano.

Ast ubi perlegit, dubiam sub mente volutet

Fortunam, cuncta quæ male fida rotat.

Qui leo sit felix, & Nestoris occupet annos,

Ad libitum cujus ipse paratus ero.

SKELTON LAUREAT UPON THE DOLOURS DETHE  
AND MUCH LAMENTABLE CHAUNCE OF  
THE MOST HONORABLE EARL OF  
NORTHUMBERLANDE.

I Wayle, I wept, I sobbe, I sigh ful sore  
The dedely fate, the dolefulle desteny  
Of hym that is gone, alas! without restore,

Of

Of the blod † royall descending nobelly;  
 Whose lordshyp doubtles, wae slayne lamentably 3  
 Thorow treson again him compassed and wrought;  
 Trew to his prince, in word, in dede, and thought.

Of heavenly poems, O Clio calde by name  
 In the colege of musis goddesses hystoriall,  
 Adres the to me, which am both halt and lame 10  
 In elect uteraunce to make memoryall:  
 To the for souccour, to the for helpe I call  
 Mine homely rudnes and dryghnes to expell  
 With the freshe waters of Elyconys well.

Of noble actes aunciently enrolde, 13  
 Of famous pryncis and lordes of astate,  
 By the report ar wont to be extold,  
 Regestringe trewly every formare date;  
 Of the bountie after the usuall rate,  
 Kyndell in me suche plenty of thy noblès, 20  
 These sorowfulle ditès that I may shew expres.

In fasons past who hath herde or sene  
 Of formar writyng by any presidente  
 That vilane hastarddis in their furious tenè,  
 Fulsylded with malice of froward entente, 25  
 Confetered togeder of common concente  
 Falsly to see theyr most singuler good lord?  
 It may be registrede of shamefull recorde.

So noble a man, so valsaunt lord and knyght,  
 Fulsylded with hōnor, as all the world doth ken; 30  
 At

† Henry, first E. of Northumberland, was born of Mary daughter to Henry E. of Lancaster, second son of K. Henry III.—He was also lineally descended from Godfrey Duke of Brabant, son of the Emperor Charlemagne, by Gerberga niece to Lothar K. of France. See Camden Brit.

At his commaundement, which had both day and nyght  
 Knyghtes and squyers, at every season when  
 He calde upon them, as meniall houshold men :  
 Were not these commons uncurteis karlis of kind  
 To slo their own lord? God was not in their mynd. 35

And were not they to blame, I say also,  
 That were aboute him his owne servants of trust,  
 To suffre him slayn of his mortall fo?

Fled away from hym, let hym ly in the dust :  
 They bode not till the rekening were discust. 40  
 What shuld I flatter? what shuld I glose or paint?  
 Fy, fy for shame, their hartes were to faint.

In England and Fraunce, which gretly was redouted ;  
 Of whom both Flaunders and Scotland stode in drede ;  
 To whom great estates obeyed and lowted ; 45  
 Amayny of rude villayns made hym for to blede :  
 Unkindly they slew him, that holp them oft at nede :  
 He was their bulwark, their paves, and their wall,  
 Yet shamfully they slew hym; that shame mot them besal.

I say, ye comoners, why wer ye so stark mad? 50  
 What frantyk frensy fyll in your brayne?  
 Where was your wit and reson, ye should have had?  
 What wilful foly made yow to ryse agayne  
 Your naturall lord? alas! I can not sayne.  
 Ye armed you with will, and left your wit behynd; 55  
 Well may you be called comones most unkynd.

He was your chefteyne, your shelde, your chef defence,  
 Redy to assilt you in every time of nede :  
 Your worshyp depended of his excellence :  
 Alas! ye mad men, to far ye did excede : 60  
 Your hap was unhappy, to ill was your spede :  
 What moved you againe him to war or to fyght?  
 What ayde you to sle your lord agayn all ryght?

The

The ground of his quarel was for his soverain lord,  
 The well concerning of all the hole lande, 65  
 Demanding such as nedes most acord [stand;  
 To the right of his prince which shold not be with-  
 For whose cause ye slew him with your owne hand:  
 But had his noble men done wel that day  
 Ye had not been able to have sayd hym nay. 70

But ther was fals packing, or els I am begylde;  
 How be it the mater was evydent and playne,  
 For if they had occupied their spere and their shilde,  
 This noble man doutles had not bene slayne.  
 But men say they wer lynked with a double chaine,  
 And held with the comones under a cloke, 76  
 Which kindeled the wild fyr that made al this smoke.

The commons renyed ther taxes to pay  
 Of them demaunded and asked by the kynge;  
 With one voice importune, they plainly sayd nay: 80  
 They buskt them on a blusment themselfe in baile to  
 bring:  
 Agayne the kyngs pleasure to wrestle or to wring,  
 Bluntly as bestis with bofte and with crye  
 They sayd, they forsed not, nor carede not to dy.

The nobelnes of the north this valliant lord and knight,  
 As man that was innocent of trechery or traine, 86  
 Presed forth boldly to withstand the myght,  
 And, lyke marciall Hector, he faught them agayne,  
 Vygorously upon them with might and with maine,  
 Trustyng in noble men that were with him there: 90  
 But al they fled from him for falthode or fere.

Barones, knyghtes, squiers and all,  
 Together with servauntes of his famuly,

Turned

Turned their backe, and let their master fal,  
 Of whome they counted not a flye; 95  
 Take up whose wold for them, they let him ly.  
 Alas! his gold, his fee, his annual rent  
 Upon suche a sort was ille bestowd and spent.

He was environed aboute on every syde  
 With his enemyes, that were starke mad and wode:  
 Yet while he stode he gave them woundes wyde; 101  
 Alas for ruth! what thoughe his mynd were gode  
 His corage manly, yet ther he shed his blode!  
 Al left alone, alas! he foughte in vayne;  
 For cruelly among them ther he was slayne. 105

Alas for pite! that Percy thus was spylt  
 The famous erle of Northumberland:  
 Of knyghtly prowes the sword pomel and hylt,  
 The mighty lyon doutted by se and lande!

O dolorous chaunce of fortunes froward hande! 110  
 What man remembryng howe shamfully he was slaine,  
 From bitter weping himself can restrain?

O cruell Mars, thou dedly god of war!  
 O dolorous tewisday, dedicate to thy name,  
 When thou shoke thy sworde so noble a man to mar!

O ground ungracious, unhappy by thy fame, 116  
 Which wert endyed with rede bloud of the same!

Most noble erle! O foule mysfuryd ground  
 Where on he gat his snall dedely wounde!

O Atropos, of the fatall systers thre 120  
 Goddes most cruel unto the lyfe of man,

All merciles in the is no pite!  
 O homicide, which sleepest all that thou can,  
 So forcibly upon this erle thou ran,

That with thy sword enharpit of mortall drede,      125  
Thou kit asonder his perfight vitall threde!

My wordes unpullyht be nakide and playne,  
Of aureat poems they want ellowynynge;  
But by them to knowlege ye may attayne

Of this lordes dethe and of his murtherynge      130  
Which whils he lyved had fuyson of every thing,  
Of knights, of squyers, chyf lord of toure and towne  
Tyl sykell fortune began on hym to frowne.

Paregall to dukes, with kynges he might compare,  
Surmountinge in honor all erles he did excede,      135  
To all countries aboute hym reporte me I dare.

Lyke to Eneas benigne in worde and dede,  
Valiant as Hector in every marciall nede,  
Prudent, discrete, circumspect and wise,      [dyse.  
Tyll the chauce ran agayne him of fortunes duple

What nedeth me for to extoll his fame      141

With my rude pen enkantered all with rust?  
Whose noble actes shew worshiply his name,  
Trafendyng 'far' myne homely muse, that muste  
Yet somewhat wright surprised with herty lust,      145  
Truly reportyng his right noble estate,  
Immortally whiche is immaculate.

His noble blode never destayned was,

Trew to his prince for to defend his ryght,  
Dobleness hatyng, fals maters to compas,      150

Treytory and treson he banyht out of syght,

With truth to medle was al his holl delyght,

As all his countrey can testify the same:

To sle suche a lorde, alas, it was great shame.

If the hole quere of the musis nyne 155

In me all onely wer set and comprysed,  
 Enbrethed with the blast of influence devyne,  
 As perfytyly as could be thought or devised;  
 To me also all though it were promised  
 Of laureat Phebus holy the eloquence, 160  
 All were to lytell for his magnificence.

O yonge lyon, but tender yet of age,  
 Grow and encrease, remembre thyn estate,  
 God the assyst unto thine herytage,  
 And geve the grace to be more fortunate. 165

Agayn rebellyones arme to make debate,  
 And, as the lyone, whiche is of bestes kynge,  
 Unto thy subiectes be curteis and benynge.

I pray God sende the prosperous lyfe and long,  
 Stabille thy mynde constant to be and fast, 170  
 Ryght to mayntayn, and to resyft all wronge,  
 All flatteryng saytors abhor and from the cast,  
 Of foule detraction God kepe the from the blast,  
 Let double delyng in the have no place,  
 And be not lyght of credence in no case. 175

With hevy chere, with dolorous hart and mynd,  
 Eche man may sorow in his inward thought,  
 This lords death, whose pere is hard to fynd  
 Al gife England and Fraunce were thorow saught.  
 Al kynges, all princes, al dukes, well they ought 180  
 Both temporall and spiritual for to complayne  
 This noble man, that crewelly was slayne.

More specially barons, and those knyghtes bold,  
 And all other gentilmen with him enterteyned  
 In fee, as menyall men of his housfold, 185



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ANCIENT  
SONGS AND BALLADS,  
&c.

SERIES THE FIRST.  
BOOK II.

BALLADS THAT ILLUSTRATE SHAKESPEARE.

Our great dramatic poet having occasionally quoted many ancient ballads, and even taken the plot of one, if not more, of his plays from among them, it was judged proper to preserve as many of these as could be recovered, and that they might be the more easily found, to exhibit them in one collective view. This SECOND BOOK is therefore set apart for the reception of such ballads as are quoted by SHAKESPEARE, or contribute in any degree to illustrate his writings: this being the principal point in view, the candid reader will pardon the admission of some pieces, that have no other kind of merit.

The design of this BOOK being of a dramatic tendency, it may not be improperly introduced with a few observations ON THE ORIGIN OF THE ENGLISH STAGE, and ON THE CONDUCT OF OUR FIRST DRAMATIC POETS: a subject, which though not unsuccessfully handled by several good writers already\*, will yet perhaps admit of some farther illustration.

ON  
THE ORIGIN OF THE ENGLISH STAGE,  
&c.

It is well known that dramatic poetry in this and most other nations of Europe owes its origin, or at least its  
F 3 rivival,

\* Bp. Warburton's *Shakesp. voel.* 5. p. 338.—Pref. to *Dodley's Old Plays*,--Riccoboni's *A ct. of Theat. of Europe.*

revival, to those religious shows, which in the dark ages were usually exhibited on the more solemn festivals. At those times they were wont to represent in the churches the lives and miracles of the saints, or some of the more important stories of scripture. And as the most mysterious subjects were frequently chosen, such as the Incarnation, Passion, and Resurrection of Christ, &c. those exhibitions acquired the general name of MYSTERIES. At first they were probably a kind of dumb shows, intermingled, it may be, with a few short speeches; at length they grew into a regular series of connected dialogues, formally divided into acts and scenes. Specimens of these in their most improved state (being at best but poor artless compositions) may be seen among Doddsley's OLD PLAYS and in Osborne's HARLEYAN MISCEL. How they were exhibited in their most simple form, we may learn from an ancient novel (often quoted by our old dramatic poets\*) intitled . . . . a merve Jest of a man that was called Howleglas †, &c. being a translation from the Dutch language, in which he is named Ulenspiegle. Howleglas, whose waggish tricks are the subject of this book, after many adventures comes to live with a priest, who makes him his parish-clark. This priest is described as keeping a LEMAN or concubine, who had but one eye, to whom Howleglas owed a grudge for revealing his rogueries to his master. The story thus proceeds, . . . . " And than  
 " in the meane season, while Howleglas was paryshe  
 " clarke, at Easter they should play the resurrection of  
 " our lorde: and for because than the men wer not  
 " learned, nor could not read, the priest toke his leman,  
 " and put her in the grave for an Aungell: and this  
 " seing Howleglas, toke to hym iij of the symplest persons  
 " that were in the towne, that played the iij Maries;  
 " and the person [i. e. Parson or Rector] played Christe,  
 " with a baner in his hand. Than saide Howleglas to  
 " the simple persons, Whan the Angel asketh you, whome  
 " you

\* See Ben Jonson's Poetaster, Act. 3. Sc. 4. and his Masque of the Fortunate Isles.

† Howleglas is said in the Preface to have died in M.CCCC.L. At the end of the book, in M.CCC.L.

" you seke, you may saye, The parsons leman with one  
 " iye. Than it fortun'd that the tyme was come that  
 " they must playe, and the Angel asked them whom they  
 " sought, and than sayd they, as Howleglas had shewed  
 " and lerned them afore, and than answered they, We  
 " seke the priests leman with one iye. And than the  
 " prieste might heare that he was mocked. And whan  
 " the priestes leman herd that, she arose out of the grave,  
 " and would have smyten with her fist Howleglas upon  
 " the cheke, but she missed him and smote one of the sim-  
 " ple persons that played one of the thre Maries ; and he  
 " gave her another ; and than toke she him by the heare  
 " [hair] ; and that seing his wyse, came running hastily  
 " to smite the priestes leman ; and than the priest seeing  
 " this, caste down hys baner and went to helpe his wo-  
 " man, so that the one gave the other sore strokes, and  
 " made great noyse in the churche. And than Howleglas  
 " seying them lyinge together by the eares in the bodi of  
 " the churche, went his way out of the village, and  
 " came no more there †."

As the old Mysteries frequently required the representa-  
 tion of some allegorical personage, such as Death, Sin,  
 Charity, Faith, and the like, by degrees the rude poets  
 of those unlettered ages began to form compleat dramatic  
 pieces consisting intirely of such personifications. These  
 they intituled MORAL PLAYS, or MORALITIES. The  
 Mysteries were very inartificial, representing the scrip-  
 ture stories simply according to the letter. But the Mora-  
 lities are not devoid of invention ; they exhibit outlines  
 of the dramatic art ; they contain something of a fable or  
 plot, and even attempt to delineate characters and man-  
 ners. I have now before me two that were printed early  
 in the reign of Henry VIII ; in which I think one may  
 plainly discover the seeds of Tragedy and Comedy : for  
 which reason I shall give a short analysis of them both.

One of them is intituled *Every Man* \*. The subject of

F 4

this

† C. Imprinted . . . by William Copland : with-  
 out date, in 4to. bl. Let. among Mr. Garrick's Old Plays.  
 K. vol. 10.

\* See a farther account of this play in Vol. 2. p. 90.  
 where

this piece is the summoning of man out of the world by death; and its moral, that nothing will then avail him but a well-spent life and the comforts of religion. This subject and moral are opened in a monologue spoken by the MESSENGER (for that was the name generally given by our ancestors to the prologue on their rude stage :) then GOD † is represented, who after some general complaints on the degeneracy of mankind, calls for DETH and orders him to bring before his tribunal EVERYMAN, for so is called the personage who represents the human race. EVERY-MAN appears, and receives the summons with all the marks of confusion and terror. When Death is withdrawn, Every-man applies for relief in this distress to FELLOWSHIP, KINDRED, GOODS or Riches, but they successively renounce and forsake him. In this disconsolate state he betakes himself to GOOD-DEDES, who after upbraiding him with his long neglect of her †, introduces him to her sister KNOWLEDGE, and she leads him to the " holy man CONFESSION" who appoints him penance: this he inflicts upon himself on the stage, and then withdraws to receive the sacraments of the priest. On his return he begins to wax faint, and after STRENGTH, BEAUTY, DISCRETION, and FIVE WITS \* have all taken their final leave of him, gradually expires on the stage; Good-dedes still accompanying him to the last. Then an AUNGELL descends to sing his requiem: and the epilogue is spoken by a person, called DOCTOUR, who recapitulates the whole and delivers the moral,

" C This memoriall men may have in mynde,  
 " Ye herers, take it of worth old and yonge,  
 " And forsake pryde, for he disceyvetb you in thende,  
 " And remembre Beautè, Five wits, Strength and Dis-  
 crefcion,

" They

where instead of " Wynkyn de Worde" read Rycharde Pynson.

† The second person of the Trinity seems to be meant.

† Those above mentioned are male characters.

\* i. e. the Five Senses. These are frequently exhibited upon the Spanish stage: (see Riccoboni p. 98.) but our moralist has represented them all by one personage.

" They all at last do Every-man forsake,  
 " Save his Good Dedes there dothe he take :  
 " But beware, for and they be small,  
 " Before God he hath no helpe at all." &c.

From this short analysis it may be observed that *Every Man* is a grave solemn piece, not without some rude attempts to excite terror and pity, and therefore may not improperly be referred to the class of tragedy. It is remarkable that in this old simple drama the fable is conducted upon the strictest model of the Greek tragedy. The action is simply one, the time of action is that of the performance, the scene is never changed, nor the stage ever empty. *EVERY-MAN* the hero of the piece after his first appearance never withdraws, except when he goes out to receive the sacraments, which could not well be exhibited in public ; and during his absence *KNOWLEDGE* descants on the excellence and power of the priesthood, somewhat after the manner of the Greek chorus. And indeed except in the circumstance of *Every-man's* expiring on the stage, the *Sampson Agon.* of Milton is hardly formed on a severer plan.

The other play is intitled *Hick-Scorner* \* and bears no distant resemblance to comedy : its chief aim seems to be to exhibit characters and manners, its plot being much less regular than the foregoing. The prologue is spoken by *PITY* represented under the character of an aged pilgrim, he is joyned by *CONTEMPLACYON* and *PERSEVERANCE* two holy men, who after lamenting the degeneracy of the age, declare their resolution of stemming the torrent. *Pity* then is left upon the stage, and presently found by *FREWYLL*, representing a lewd debauchee, who with his dissolute companion *IMAGINACION*, relate their manner of life, and not without humour describe the stews and other places of base resort. They are presently joined by *HICK-SCORNER*, who is drawn as a libertine returned from travel, and agreeably to his name scoffs at religion. These three are described as extremely vicious, who glory in every act of wickedness :

F 5

at

\* Emprynted by me Wynken de Worde, no date ; in 4to, bl. Let.

at length two of them quarrel, and PITY endeavours to part the fray: on this they fall upon him, put him in the stocks, and there leave him. Pity then descants in a kind of lyric measure on the profligacy of the age, and in this situation is found by Perseverance and Contemplation, who set him at liberty, and advise him to go in search of the delinquents. As soon as he is gone Frewill appears again: and, after relating in a very comic manner some of his rogueries and escapes from justice, is rebuked by the two holy men, who, after a long altercation, at length convert him and his libertine-companion Imagination from their vicious course of life: and then the play ends with a few verses from Perseverance by way of epilogue. This and every Morality I have seen conclude with a solemn prayer. They are all of them in rhyme; in a kind of loose stanza, intermixed with distichs.

It would be needless to point out the absurdities in the plan and conduct of the foregoing play: they are evidently great. It is sufficient to observe, that, bating the moral and religious reflections of Pity, &c. the piece is of a comic cast, and contains a humorous display of some of the vices of the age. Indeed the author has generally been so little attentive to the allegory, that we need only substitute other names to his personages, and we have real characters and living manners.

We see then that the writers of these Moralities were upon the very threshold of real Tragedy and Comedy; and therefore we are not to wonder that Tragedies and Comedies in form soon after took place, especially as the revival of learning about this time brought them acquainted with the Roman and Grecian models.

At what period of time the Mysteries and Moralities had their rise it is difficult to discover. Holy plays representing the miracles and sufferings of the saints, appear to have been no novelty in the reign of Henry II. and a lighter sort of Interludes were not then unknown\*. In  
Chaucer's

\* See Fitz-stephens's description of London, preserved by Stow, *Londonia pro spectaculis theatralibus, pro ludis scenicis, ludos habet sanctiores, representationes miraculorum, &c.* He is thought to have written in the  
R.

Chaucer's Time "Plays of Miracles" were the common resort of idle gossips \*. Towards the latter end of Henry the VIIIth's reign Moralities were so common, that John Rastel, brother in-law to Sir Thomas More, conceived a design of making them the vehicle of science and natural philosophy. With this view he published 'C. A new interlude and a mery of the nature of the iiij elements declaringe many proper points of philosophy natural, and of diuers strange landes, † &c. It is observable that the poet speaks of the discovery of America as then recent ;

— " Within this xx yere  
" Westwarde be founde new landes  
" That we never barde tell of before this," &c.

The

R. of Hen. II. and to have died in that of Rich. I. It is true at the end of his book we find mentioned Henricum regem tertium ; but as it comes in between the names of the Empress Maud and Thomas Becket, it is probably a mistake of some transcriber for Henricum regem ij. as it might be written in MS. From a passage in his Chap. De Religione, it should seem that the body of St. Thomas Becket was just then a new acquisition to the Church of Canterbury.

\* See Prologue to Wife of Bath's Tale, v. 558. Urry's Ed.

† Mr. Garrick has an imperfect copy, Old Plays i. vol. 3. The Dramatis Personæ are, " C The Messengere  
" [or Prologue] Nature naturate. Humanyte. Studyous  
" Desire. Sensuall Appetyte. The Taverner. Experyence.  
" Ygnoraunce. (Also yf ye lyst ye may brynge in a  
" dysgysynge.)" Afterwards follows a table of the matters handled in the interlude. Among which are  
" C Of certeyn conclusions prouvyng yt the yerthe must  
" nedes be rounde, and that it hengyth in myddes of the  
" fyrmament, &c. C Of certeyne points of cosmography  
" . . . and of dyvers straunge regyons, . . . and of the  
" new founde landys and the maner of the people." This part is extremely curious, as it shows what nations were entertained of the new American discoveries.

The West Indies were discovered by Columbus in 1492, which fixes the writing of this play to about 1510. The play of *Hick-Scorner* was probably somewhat more ancient, as he still more imperfectly alludes to the American discoveries, under the name of "the Newe founde "Ilonde," sign. A. vij.

It appears from the prologue of the play of *The Four Elements*, that Interludes were then very common: The profession of *PLAYER* was no less common; for in an old satire intituled *Coche Lozelles Boke* \* the author enumerates all the most common trades or callings, as "Car-penters, Coopers, Joyners, &c. and among others, "PLAYERS, tho' it must be acknowledged he has placed "them in no very reputable company,

"PLAYERS, purse-cutters, money batterers,

"Golde-washers, tombles, jogelers,

"Pardoners, &c."

Sign. B. vj.

It is observable that in the old Moralities of *Hick Scorner*, *Every-man*, &c. there is no kind of stage direction for the exits and entrances of the personages, no division of acts and scenes. But in the moral interlude of *Lusty Juventus* †, written under Edw. VI. the exits and entrances begin to be noted in the margin: at length in Q. Elizabeth's reign Moralities appeared formally divided into acts and scenes, with a regular prologue, &c. One of these is reprinted by Dolfsey.

In the time of Hen. VIII. one or two dramatic pieces had been published under the classical names of *Comedy* and *Tragedy* ‡, but they appear not to have been intended for

\* Pr. at the Sun in Fleet-street, by W. de Worde, no date. bl. L. 4to.

† Described in vol. 2. pag. 90. The Dramatis Personæ of this piece are, G. Messenger. Lusty Juventus. Good Counsaill. Knowledge. Sathan the devyll. Hypocrisse. Fellowship. Abominable-lyving, [an Harlot.] Gods-merciful promises."

‡ Bp. Bale had applied the name of *Tragedy* to his *Mystery of Gods Promises*, in 1538. In 1540 John Pals-

for popular use: it was not till the religious ferments had subsided that the public had leisure to attend to dramatic poetry. In the reign of Eliz. Tragedies and Comedies began to appear in form, and could the poets have persevered, the first models were good. *Horoboduc* a regular tragedy, was acted in 1561. [See Ames p. 316.] and *Gascoigne*, in 1566, exhibited *Jocasta*, a translation from Euripides, as also *The Supplices*, a regular comedy, from Ariosto: near thirty years before any of Shakespeare's were printed.

The people however still retained a relish for their old *Mysteries* and *Moralities* †, and the popular dramatic poets seem to have made them their models. The graver sort of *Moralities* appear to have given birth to our modern TRAGEDY; as our COMEDY evidently took its rise from the lighter interludes of that kind. And as most of these pieces contain an absurd mixture of religion and buffoonery, an eminent critic || has well deduced from thence the origin of our unnatural TRAGI-COMEDIES. Even after the people had been accustomed to Tragedies and Comedies, *Moralities* still kept their ground: one of them intitled *The New Custom* † was printed so late as 1573: at length they assumed the name of MASQUES ‡, and with some classical improvements, became

*Palsgrave*, B. D. had re-published a Latin comedy called *Acrotastus*, with an English version. *Holingshed* even tells us, that so early as 1520, the king had "a goodlie" comedie of *Plautus* plaied" before him at Greenwich: but he does not say in what language. See vol. 3. p. 850.

† The general reception the old *Moralities* had upon the stage will account for the fondness of all our first poets for allegory. Subjects of this kind were familiar to every body.

|| Bp. Warburt. *Shakesp.* V. 5.

† In *Dods.* Old Plays V. 1.

‡ In some of these appeared characters full as extraordinary as in any of the old *Moralities*. In Ben. Jonson's masque of *Christmas* 1616, one of the personages is MINCED PYE.

became in the two following reigns the favourite entertainments of the court.

As for the old Mysteries, which ceased to be acted after the reformation, they seem to have given rise to a third species of stage exhibition, which, though now confounded with Tragedy or Comedy, were by our first dramatic writers considered as quite distinct from them both: these were Historical Plays, or HISTORIES, a species of dramatic writing, which resembled the old Mysteries in representing a series of historical events simply in the order of time in which they happened, without any regard to the three great unities. These pieces seem to differ from Tragedy, just as much as Historical poems do from Epic: as the *Pharsalia* does from the *Æneid*. What might contribute to make dramatic poetry take this turn was, that soon after the Mysteries ceased to be exhibited, there was published a large collection of poetical narratives, called *The Mirrour for Magistrates*\*, wherein a great number of the most eminent characters in English history are drawn relating their own misfortunes. This book was popular and of a dramatic cast, and therefore, as an elegant writer † has well observed, might have its influence in producing Historic Plays. These narratives probably furnished the subjects, and the ancient Mysteries suggested the plan.

That our old writers considered Historical Plays as somewhat distinct from Tragedy and Comedy, appears from numberless passages of their works. “Of late days,” says Stow, instead of those stage plays ‡ have been used “Comedies, Tragedies, Enterludes, and HISTORIES both true and fained.” *Survey of London* ||. — Beaumont and Fletcher, in the prologue to the *The Captain*, say,

“ This

\* The first part of which was printed in 1559.

† Catal. of Royal and Noble authors, vol. 1. p. 166, 7.

‡ The Creation of the world, acted at Skinners-well, in 1409.

|| See Mr. Warton's Observations, vol. 2. p. 109.

" This is nor Comedy, nor Tragedy,  
 " Nor HISTORY."——

Polonius in *Hamlet* commends the actors, as the best in the world " either for Tragedie, Comedie, HISTORIE, Pastorall," &c. And Shakespeare's friends, Heminge and Condell, in the first folio edit. of his plays, in 1623, have not only intitled their book " Mr. William Shakespeare's Comedies, HISTORIES, and Tragedies:" but in their Table of Contents have arranged them under those three several heads: placing in the class of HISTORIES, K. John, Richard II. Henry IV. 2 pts. Henry V. Henry VI. 3 pts. Richard III. and Henry VIII.

This distinction deserves the attention of critics: for if it be the first canon of sound criticism to examine any work by those rules the author prescribed for his observance, then we ought not to try Shakespeare's HISTORIES by the general laws of Tragedy or Comedy. Whether the rule itself be vicious or not, is another inquiry: but certainly we ought to examine a work only by those principles according to which it was composed. This would save a deal of impertinent criticism.

We have now brought the inquiry as low as was intended, but cannot quit it without remarking the great fondness of our forefathers for dramatic entertainments: not fewer than NINETEEN play-houses had been opened before the year 1633, when Prynne published his *Histriomastix*\*. From this writer we learn that " tobacco, " wine, and beer †" were in those days the usual accommodations in the theatre, as now at Sadler's Wells. With regard to the ancient prices of admission; That play-house called the HOPE had five different priced seats from six-pence to half-a-crown ‡. Some Houses had PENNY benches§. The " two-penny gallery" is mentioned in

\* He speaks in p. 492, of the play-houses in Bishopsgate-Street, and on Ludgate-Hill, which are not among the SEVENTEEN enumerated in Pref. to Doddsley's *Old Plays*.

† P. 322.

‡ Induct. to Jonson's *Bartholomew-Fair*.

§ So a MS. of Oldys, from Tom Nash, an old pamphlet-writer.

in the Prol. to Beaum. and Fletcher's *Woman Hater*: And seats of three-pence and a groat in the passage of Prynne last referred to. But the general price of what is now called the PIT seems to have been a shilling\*. The time of exhibition was early in the afternoon, their plays being generally acted by day-light †, All female parts were performed by men, no English actress being ever seen on the public stage before the civil wars. And as for the play-house furniture and ornaments, "they had no other scenes nor decorations of the stage, but only old tapestry, and the stage strewed with rushes, with habits accordingly ‡:" as we are assured in *A short Discourse on the English Stage*, subjoined to Flecknoe's *LOVE'S-KINGDOM*, 1674. 12mo.

## I.

ADAMBELL, CLYM OF THE CLOUGH,  
AND WILLIAM OF CLOUDESLY,

—were three noted outlaws, whose skill in archery rendered them formerly as famous in the North of England, as Robin Hood and his fellows were in the mid-land counties. Their place of residence was in the forest of Englewood, not far from Carlisle, (called in the ballad English-wood, which is probably the true etymology) When

\* Shakesf. Prol. to Hen. viij.—Beaum. and Fletch. Prol. to the Captain, and to the Mad-lover. The PIT probably had its name from one of the Play-houses having been a Cock-pit.

† Biogr. Brit. I. 117. n.—Overbury's Charact. of an actor.—Even in the reign of Cha. II. plays began at 3 in the afternoon.

‡ Puttenham tells us they used Vizards in his time, "partly to supply the want of players, when there were more parts than there were persons, or that it was not thought meet to trouble . . . princes chambers with too many folkes." [Art of Eng. Poes. 1589 p. 26.] From the last clause, it should seem that they were chiefly used in the MASQUES at Court.

When they lived does not appear, the author of the common ballad on "THE PEDIGREE, EDUCATION, AND "MARRIAGE OF ROBIN HOOD," makes them contemporary with Robin Hood's father, in order to give him the honour of beating them. This seems to prove that they were generally thought to have lived before the popular hero of Sherwood.

Our northern archers were not unknown to their southern countrymen, their excellence at the long-bow is often alluded to by our ancient poets. Shakespeare, in his comedy of "MUCH adoe about nothing," *Act* 1. makes Benedicke confirm his resolves of not yielding to love, by this protestation, "If I do, hang me in a bottle like a cat\*, and shoot at me, and he that hits me, let him be clapt on the shoulder and called ADAM:" meaning ADAM BELL, as Theobald rightly observes, who refers to one or two other passages in our old poets wherein he is mentioned. The Oxford editor has also well conjectured that "Abraham Cupid" in *Romeo and Juliet*, *A.* 2. *sc.* 1. should be "ADAM Cupid" in allusion to our archer. Ben Jonson has mentioned CLYM O' THE CLOUGH in his *Alchemist*, *Act* 1. *sc.* 2. And Sir William Davenant, in a mock poem of his, called "THE long vacation in "London," describes the Attorneys and Proctors, as making matches to meet in Finsbury fields,

"With loynes in canvas bow case tyde;

"Where arrowes stick with mickle pride;

"... Like ghosts of ADAM BELL and CLYMME,

"Sol sets for fear they'l shoot at him."

*Works*, p. 291. fol. 1673.

The

\* Bottles formerly were of leather; though perhaps a wooden bottle might be here meant. It is still a diversion in Scotland to hang up a cat in a small cask or firkin, half filled with soot: and then a parcel of clowns on horseback try to beat out the ends of it, in order to shew their dexterity in escaping before the contents fall upon them.

*The following stanzas will be judged from the stile, orthography, and numbers, to be very ancient: they are given from an old black-letter quarto, Imprinted at London in Dothburge by Wyllyam Copland (no date): corrected in some places by another copy in the editor's folio MS. In that volume this ballad is followed by another, intituled YOUNGE CLOUDESLEE, being a continuation of the present story, and reciting the adventures of William of Cloudesly's son: but greatly inferior to this, both in merit and antiquity.*

## PART THE FIRST.

**M**ERY it was in grene forèst  
 Amonge the levès grene,  
 Wheras men hunt east and west  
 Wyth bowes and arrowes kene ;

To ryse the dere out of theyr denne ;  
 Suche sightes hath ofte bene sene ;  
 As by thre yemen of the north countrë,  
 By them it is I meane.

The one of them hight Adam Bel,  
 The other Clym of the Clough,  
 The thyrd was William of Cloudesly,  
 An archer good ynough.

They were outlawed for venyson,  
 These yemen everychone ;  
 They swore them brethren upon a day,  
 To Englyshe wood for to gone.

Now lith and lysten, gentlymen,  
 That of myrthe loveth to here :  
 Two of them were singele men,  
 The third had a wedded fere.

Wyllyam

Wyllyam was the wedded man,  
 Muche more than was hys care :  
 He sayde to hys brethren upon a day,  
 To Carleil he wold fare ;

For to speke with fayre Alyce his wife, 25  
 And with hys chyldren thre.  
 By my trouth, sayde Adam Bel,  
 Not by the counsell of me :

For if ye go to Carleil, brother,  
 And from thys wylde wode wende, 30  
 If the iustice may you take,  
 Your lyfe were at an ende.

If that I come not to-morowe, brother,  
 By pryme to you agayne,  
 Truste not els, but that I am take, 35  
 Or else that I am slayne.

He toke hys leave of his brethren two,  
 And to Carleil he is gon :  
 There he knocked at his owne windowe  
 Shortlye and anone. 40

Wher be you, fayre Alyce my wyfe,  
 And my chyldren thre ?  
 Lyghtly let in thyne own husbände  
 Wyllyam of Cloudele.

Alas ! then sayde fayre Alyce, 45  
 And syghed wonderous sore,  
 Thys place hath ben besette for you  
 Thys halfe yere and more.

Now

*Ver. 24. Caerlel. in P. C. passim.*

116    A N C I E N T    S O N G S

Now am I here, sayde Cloudeſſe,  
 I wold that in I were :  
 Now fetche us meate and drynke ynoughe,  
 And let us make good chere. 50

She fetched hym meate and drynke plentyè,  
 Lyke a true wedded wyfe ;  
 And pleased hym with that ſhe had,  
 Whome ſhe loved as her lyfe. 55

There lay an old wyfe in that place,  
 A lytle beſyde the fyre,  
 Whych Wyllyam had ſound of charytyè  
 More than ſeven yere. 60

Up ſhe roſe, and forth ſhe goes,  
 Evel more ſhe ſpede therefoore ;  
 For ſhe had not ſet no fote on ground  
 In ſeven yere before.

She went unto the juſtice hall,  
 As faſt as ſhe could hye :  
 Thys nyght is come unto thys town  
 Wyllyam of Cloudeſſyè. 65

Thereof the juſtice was full fayne,  
 And ſo was the ſhirife alſo :  
 Thou ſhalt not trauaill hether, dame, for nought,  
 Thy meed thou ſhalt have or thou go. 70

They gave to her a ryght good gounne  
 Of ſcarlate, and of graine :  
 She toke the gyft, and home ſhe wente,  
 And couched her doune agayne. 75

They

They ryfed the towne of mery Carleile  
 In all the hafte they can ;  
 And came thronging to Wyllyames houle,  
 As faft as they might gone. 80

There they befette that good yemàn  
 About on every fyde :  
 Wyllyam hearde great noyfe of folkes,  
 That theyther-ward they hyed.

Alyce opened a back wyndôw, 85  
 And loked all aboute,  
 She was ware of the iuftice and ſhirife bothe  
 Wyth a full great route.

Alas ! treafon, cryed Alyce,  
 Ever wo may thou be ! 90  
 Goe into my chamber, husband, ſhe fayd,  
 Swete Wyllyam of Cloudeſlè.

He toke hys ſweard and hys bucler,  
 Hys bow and hys chyldren thre,  
 And wente into hys ſtrongeft chamber, 95  
 Where he thought fureſt to be.

Fayre Alyce, like a lover true,  
 Took a pollaxe in her hande :  
 He ſhal be deade that here commeth in  
 Thys dore, whyle I may ſtand. 100

Cloudeſlè bente a wel-good bowe,  
 That was of truſty tre,  
 He ſmot the juſtife on the breſt,  
 That hys arowe breſt in three.

A curſe

118 ANCIENT SONGS

A curſe on his harte, ſaide William 105  
Thys day thy cote dyd on !  
If it had ben no better then myne,  
It had gone nere thy bone.

Yeld the Cloudeſſe, ſayd the juſtife,  
Thy bowe and thy arrowes the fro. 110  
A curſe on hys hart, ſayd fair Alyce,  
That my huſband councelleth ſo.

Set fyre on the houſe, ſaide the ſherife,  
Syth it wyll no better be,  
And brenne we therein William, he ſaide, 115  
Hys wyfe and chyldren thre.

They fyred the houſe in many a place,  
The fyre flew up on hye :  
Alas ! than cryed fayre Alice,  
I ſe we here ſhall dy. 120

William openyd a backe wyndow,  
That was in hys chamber hie,  
And wyth ſhetes let downe his wyfe,  
And eke hys chyldren thre.

Have here my treaſure, ſayde William, 125  
My wyfe and my chyldren thre :  
For Chriſtens love do them no harme,  
But wreke you all on me.

Wyllyam ſhot ſo wonderous well,  
Tyll hys arrowes were all agoe, 130  
And the fyre ſo faſt upon hym fell,  
That hys bowſtryng brent in two.

The

The sparkles brent and fell upon  
 Good Wyllyam of Cloudeffè:  
 Than was he a wofull man, and sayde, 135  
 Thys is a cowardes death to me.

Lever had I, sayde Wyllyam,  
 With my sworde in the route to renne,  
 Then here among myne enemyes wode  
 Thus cruelly to bren. 140

He toke hys sweard and hys buckler,  
 And among them all he ran,  
 Where the people were most in prece,  
 He smot downe many a man.

There myght no man abyde hys stroke, 145  
 So ferly on them he ran:  
 Then they threw wyndowes, and dores on him,  
 And so toke that good yemàn.

There they hym bounde both hand and fote, 150  
 And in depe dongeon cast:  
 Now Cloudeffè, sayd the hye justice,  
 Thou shalt be hanged in hast.

A payre of new gallowes, sayd the sherife,  
 Now shal I for the make,  
 And the gates of Carleil shal be shutte: 155  
 No man shal come in therat.

Then shall not helpe Clym of the Cloughe,  
 Nor yet shal Adam Bell,  
 Though they came with a thousand mo,  
 Nor all the devels in hell. 160

Early in the mornynge the iustice uprofe,  
To the gates fast gan he gon,  
And commaundeth to be shut full close  
Lightlile every chone.

Then went he to the markett place,  
As fast as he coule hye ;  
A payre of new gallous there he set up  
Besyde the pyllorye.

A lytle boy amonge them asked,  
 "What meaneth that gallow-tre?" 170  
 They sayde to hange a good yemàn,  
 Called Wylliam of Cloudeslè.

That lytle boye was the towne swyne-heard,  
And kept fayre Alyces swyne;  
Oft he had seene Cloudeſſe in the wodde,  
And geuend hym there to dyne.

He went out att a crevis in the wall,  
And lightly to the woode dyd gone,  
There met he with these wightye yemen  
Shortly and anone.

Alas! then sayde that lytle boye,  
Ye tary here all to long; ;  
Cloudesle is taken, and dampned to death,  
All readye for to honge.

Alas! then layd good Adam Bell,  
That ever we see thys daye!  
He had better with us have taryed,  
So ofte as we dyd hym praye.

He

He myght have dwellyd in grene forèste,  
Under the shadowes grene, 190  
And have kepte both hym and us in reste,  
Out of trouble and teene.

Adam bent a ryght good bow,  
A great hart sone had he slayne:  
Take that, chylde, he sayde, to thy dynner, 195  
And bryng me myne arrowe agayne.

Now go we hence, sayed these wightye yeomen,  
Tary we no lenger here;  
We shall hym borowe by God his grace,  
Though we bye it full dere. 200

To Caerleil wente these good yemen,  
In a mery mornynge of maye.  
Here is a FYT † of Cloudeffye,  
And another is for to saye.

PART THE SECOND.

AND when they came to mery Caerleil,  
All in the mornynge tyde,  
They founde the gates shut them untill  
About on every fyde.

Alas! than sayd good Adam Bell,  
That ever we were made men!  
These gates be shut so wonderous wel,  
We may not come here in.

VOL. I. G Then

Ver. 190. shadowes sheene. P. C. Ver. 197. wight  
yonge men. P. C. † See Glofs.

Then bespake 'him' Clym of the Clough,  
 Wyth a wyle we wyl us in bryng, 10  
 Let us saye we be messengers,  
 Streight come nowe from our king.

Adam said, I have a letter written,  
 Now let us wysely werke,  
 We wyl saye we have the kynges seales; 15  
 I holde the porter no clerke.

Then Adam Bell bete on the gate  
 With strokes great and strong:  
 The porter herde suche noyse therat,  
 And to the gate he throng. 20

Who is there nowe, sayde the porter,  
 That maketh all thys dinne?  
 We be tow messengers, sayde Clim of the Clough,  
 Be come ryght from our kyng.

We have a letter, sayde Adam Bel, 25  
 To the justice we must it bryng;  
 Let us in our message to do,  
 That we were agayne to the kyng.

Here commeth none in, sayd the porter,  
 Be hym that dyed on a tre, 30  
 Tyll a false thefe be hanged up,  
 Called Wyllyam of Cloudestle.

Then spake the good yeman Clym of the Clough,  
 And swore by Mary fre,  
 And if that we stande long wythout, 35  
 Lyk a thefe longe thou shalt be.

Lo!

Lo! here we have the kynges seale :  
 What, Lurden, art thou wode?  
 The porter went † it had ben so,  
 And lyghtly dyd off hys hode. 40

Welcome be my lordes seale, he saide ;  
 For that ye shall come in.  
 He opened the gate full shortlye ;  
 An euyl openyng for him.

Now are we in, sayde Adam Bell, 45  
 Therof we are full faine ;  
 But Christ he knowes, that harowed hell,  
 How we shall com out agayne.

Had we the keye, said Clim of the Clough,  
 Ryght wel then shoulde we spede, 50  
 Then might we come out wel ynough  
 When we se tyme and nede.

They called the porter to counsell,  
 And wrange hys necke in two,  
 And cast hym in a depe dongeon, 55  
 And toke hys keys hym fro.

Now am I porter, sayd Adam Bel,  
 So brother the keys are here,  
 The worst porter to merry Caerleil  
 The have had thys hundred yere. 60

And now wyll we our bowes bend,  
 Into the towne wyll we go,  
 For to delyuer our dere brothèr,  
 That lyeth in care and wo.

G 2

Then

Ver. 38. Lordeyne. P. C.

† i. e. weened.

Then they bent theyr good-ewe bowes, 65  
 And loked theyr stringes were round\*,  
 The markett place in mery Carleile.  
 They beset that stound.

And, as they loked them besyde,  
 A paire of new galowes thei see, 70  
 And the justice with a quest of squyers,  
 Had judged theyr fere to de.

And Cloudelessè hymselfe lay in a carte,  
 Fast bound both fote and hand;  
 And a stronge rop about hys necke, 75  
 All readye for to honge.

The justice called to him a ladde,  
 Cloudelessès clothes should he have  
 To take the measure of that yemàn,  
 Therafter to make hys grave. 80

I have sene as great mervaille, said Cloudelessè,  
 As betweyne thys and pryme,  
 He that maketh thys grave for me  
 Hymselfe may lye therin.

Thou speakest prouidi, said the justice, 85  
 I shall the hange with my hande.  
 Full wel herd this his brethren two,  
 There styll as they dyd stande.

Then Cloudelessè cast his eyen asyde,  
 And saw hys brethren twaine 90  
 At

\* So Ascham says, "The stringe must be rounde."  
 (Toxoph. p. 149. Ed. 1761.) A precept not very intelli-  
 gible now.

At a corner of the market place,  
Redy the justice for to slaine.

I se comfort, sayd Cloudestle,  
Yet hope I well to fare,  
If I might have my handes at wyll  
Ryght lytle wolde I care.

95

Then bespake good Adam Bell  
To Clym of the Clough so free;  
Brother, se ye marke the justyce wel,  
Lo ! yonder ye may him se.

100

And at the shyrife shote I wyll  
Strongly wyth arrowe kene,  
A better shote in mery Carleile  
Thys seven yere was not sene.

They loosed their arrows both at once,  
Of no man had the dread ;  
The one hyt the justice, the other the sheryfe,  
That both theyr sides gan blede.

105

And men voyded, that them stode nye,  
When the justice fell to the grounde,  
And the sherife fell hym by ;  
Eyther had his deathes wounde.

110

All the citezens fast gan flye,  
They durst no lenger abyde ;  
There lyghtly they loosed Cloudestle,  
Where he with ropes lay tyde.

115

G 3

Wyllyam

*Ver. 105. lowfed thre. P. C. Ver. 108. can bled. MS.*

Wyllyam sterte to an officer of the town,  
 Hys axe fro hys hand he wronge,  
 On eche syde he smote them downe,  
 Hym thought he taryed to long. 120

Wyllyam sayde to hys brethren two,  
 Thys daye let us lyve and de,  
 If ever you have nede, as I have now,  
 The same shall you finde by me.

They shot so well in that tyde, 125  
 Theyr stringes were of silke ful sure,  
 That they kept the stretes on every side;  
 That batayle did long endure.

The fought together as brethren tru,  
 Lyke hardy men and bolde, 130  
 Many a man to the ground they thrue,  
 And many a herte made colde.

But when their arrowes were al gon,  
 Men preced to them full fast,  
 They drew theyr swordes then anone, 135  
 And theyr bowes from them cast.

They wenten lyghtlye on theyr way,  
 Wyth swordes and bucklers round,  
 By that it was myd of the day,  
 They made mani a wound. 140

There was many an out horne in Caerleil blowen,  
 And the belles bacward dyd ryng,  
 Many a woman sayde, Alas!  
 And many theyr handes dyd wryng.

The mayre of Caerleil forth was com, 145  
 Wyth hym a ful great great route :  
 These yemen dred hym full fore,  
 Of theyr lyves they stode in doute.

The mayre came armed a full great pace,  
 With a pollaxe in hys hande ; 150  
 Many a strong man wyth him was,  
 There in that stowre to stande.

The mayre smot at Cloudeſſe with his bil,  
 Hys bucler he braft in two,  
 Full many a yeman with great evyll, 155  
 Alas ! they cryed for wo.  
 Kepe we the gates fast, they bad,  
 That these traytours therout not go.

But al for nought was that the wrought,  
 For so fast they downe were layde, 160  
 Tyll they all thre, that so manfulli fought,  
 Were gotten without, abraide.

Have here your keys, sayd Adam Bel,  
 Myne office I here forsake,  
 And yf you do by my counsell 165  
 A new porter do ye make.

He threw theyr keys at theyr heads,  
 And bad them well to thryve,  
 And all that letteth any good yemen  
 To come and comfort his wyfe. 170

Thus be these yemen gon to the wod,  
 And lyghtly, as left on lynde,  
 The lough and be mery in theyr mode,  
 Theyr foes were ferr behynd.

And when they came to Englyshe wode, 175  
 Under the trusty tre,  
 There they found bowes full good,  
 And arrowes full great plentye.

So God me help, sayd Adam Bell,  
 And Clim of the Clough so fre, 180  
 I would we were in mery Caerleil,  
 Before that fayre meyne.

They set them downe, and made good chere,  
 And eate and dranke full well.  
 A second FYR of the wightye yemen, 185  
 Another I wyll you tell.

P A R T T H E T H I R D .

**A**S they sat in Englyshe wood,  
 Under the green-wode tre,  
 They thought they herd a woman wepe,  
 But her they mought not se.

Sore then syghed the fayre Alyce : 5  
 That ever I sawe thys day !  
 For nowe is my dere husband slayne :  
 Alas ! and wel-a-way !

Myght I have spoke with hys dere brethren,  
 Or with eyther of them twayne, 10  
 To shew to them what him befell,  
 My hart were out of payne.

Cloudelessè walked a lytle beside,  
 Lookt under the grene wood linde,  
 He was ware of his wife, and chyl dren three, 15  
 Full wo in harte and mynde.

Welcome,

Ver. 175. mery green wood. P.C

Welcome, wyfe, then sayd Wylllyam,  
Under this trusti tre :  
I wende yesterday, by swete saynt John,  
Thou shulde me never have se. 20

" Now well is me that ye be here,  
My harte is out of wo."  
Dame, he sayde, be mery and glad,  
And thanke my brethren two.

Herof to speake, said Adam Bell, 25  
I-wis it is no bote :  
The meate, that we must suppe withall,  
It runneth yet fast on fote.

Then went they downe into a launde,  
These noble archares thre ; 30  
Eche of them slew a hart of greece,  
The best that they cold se.

Have here the best, Alyce my wyfe,  
Sayde Wylllyam of Cloudelesye ;  
By cause ye so bouldly stode by me 35  
When I was slayne full nye.

Then went they to suppere  
Wyth suche meate as they had,  
And thanked God of ther fortune :  
They were both mery and glad. 40

And when they had supped well,  
Certayne wythouten lease,  
Cloudelesse sayd, we wyll to our kyng,  
To get us a charter of peace.

G 5

Alyce

Ver. 19. I had wende. P.C. Ver. 20. never had se. P.C.

130 ANCIENT SONGS

Alyce shal be at our sojournyng 45  
 In a nunery here besyde,  
 My tow sonnes shall wyth her go,  
 And there they shall abyde.

Mine eldest son shall go wyth me,  
 For hym have I no care : 50  
 And he shall breng you worde agayn,  
 How that we do fare.

Thus be these yemen to London gone,  
 As fast as they myght he,  
 Tyll they came to the kyng's pallace, 55  
 Where they woulde nedes be.

And whan they came to the kyng's courte,  
 Unto the pallace gate,  
 Of no man wold they aske no leave,  
 But boldly went in therat. 60

They proceed prestly into the hall,  
 Of no man had they drede :  
 The porter came after, and dyd them call,  
 And with them gan to chyde.

The usher sayde, Yemen, what would ye have ? 65  
 I pray you tell to me :  
 You myght thus make offycers shent :  
 Good fyrs, of whence be ye ?

Syr, we be out-laws of the forest  
 Certayne withouten lease, 70  
 And hether we be come to our kyng  
 To get us a charter of peace.

And

And whan they came before the kyng,  
As it was the lawe of the lande,  
The kneled downe without lettynge,  
And eche held up his hand. 75

The sayed, Lord, we besече the here,  
That ye wyll graunt us grace,  
For we have flayne your fat falow dere  
In many a sondry place. 80

What be your nams, then said our king,  
Anone that you tell me?  
They sayd, Adam Bell, Clim of the Clough,  
And Wyllyam of Cloudellè.

Be ye those theves, then sayd our kyng,  
That men have tolde of to me?  
Here to God I make an avowe.  
Ye shal be hanged all thre. 85

Ye shal be dead withoute mercy,  
As I am kyng of this lande.  
He commandeth his officers every one,  
Fast on them to lay hand. 90

There they toke these good yemen,  
And arested them all thre.  
So may I thrive, sayd Adam Bell,  
Thys game lyketh not me. 95

But, good lorde, we besече you now,  
That yee graunt us grace,  
Insomuche as frelè to you we comen,  
As frelè fro you to passe, 100

With

With such weapons, as we have here,  
Tyll we be out of your place;  
And yf we lyve this hundreth yere,  
We wyll aske you no grace.

Ye speake proudly, sayd the kynge;  
Ye shall be hanged all thre.  
That were great pitye, then sayd the quene,  
If any grace myght be.

My lorde, whan I came fyrst into this lande  
To be your wedded wyfe,  
The fyrst boone that I wold aske,  
Ye would graunt it me belyfe:

And I never asked none tyll now;  
Then, good lorde, graunt it me.  
Nowe aske it, madam, sayd the kynge,  
And graunted it shall be.

Then, good my lord, I you beseeche,  
These yemen graunt ye me.  
Madame, ye might have asked a boone,  
That shuld have been worth them all three.

Ye myght have asked towers, and townes,  
Parkes and forestes plente.  
But none soe pleasant to my pay, shee sayd,  
Nor none so lefe to me.

Madame, sith it is your desyre,  
Your asking graunted shal be,  
But I had lever have given you  
Good market townes thre.

The

The quene was a glad woman  
And sayde, Lord, gramarcyè : 130  
I dare undertake for them,  
That true men they shal be.

But good my lorde, speke fom mery word,  
That comfort they may se.  
I graunt you grace, then sayd our king, 135  
Washe, felos, and to meate go ye.

They had not setten but a whyle  
Certayne without lesyng, And the mery  
There came messengers out of the north  
With letters to our kyng. 140

And whan the came before the kyng,  
They knelt downe on theyr kne;  
Sayd, Lord, your officers grete you well,  
Of Caerleil in the north cuntrè.

How fareth my justice, sayd the kyng, 145  
And my sherife also?  
Syr, they be slayne without leasyng,  
And many an officer mo.

Who hath them slayne, sayd the kyng ;  
Anone thou tell to me ? 150  
Adam Bell, and Clime of the Clough,  
And Wyllyam of Cloudeffè.

Alas for rewth ! then sayd our kyng ;  
My hart is wonderous fore ;  
I had lever than a thousande ponde, 155  
I had knowne of thys before.

For

Ver. 130. God a mercye. MS.

For I have graunted them grace,  
 And that forthynketh me:  
 But had I knowne all thys before,  
 They had been hanged all thre. 160

The kynge hee opened the letter anone,  
 Himselfe he red it tho,  
 And founde how these outlawes had slain  
 Thre hundred men and mo:

Fyrst the iustice, and the sherife, 165  
 And the mayre of Caerleil towne;  
 Of all the constables and catchipolles  
 Alyve were scant left one:

The baylyes, and the bedyls both, 170  
 And the sergeaunte of the law,  
 And forty fosters of the fe,  
 These out lawes had yslaw:

And broke his parks, and slayne his dere;  
 Of all they chose the best;  
 So perelous out-lawes, as they were, 175  
 Walked not by easte nor west.

When the kynge this letter had red,  
 In harte he syghed fore:  
 Take up the tables anone he bad,  
 For I may eate no more. 180

The kyng called hys best archars  
 To the buttes with him to go:  
 I wyll se these felowes shote, he sayd,  
 In the north have wrought this wo.

# AND BALLADS. 135

The kynges bowmen busket them blyve, 185  
 And the quenes archers also ;  
 So dyd these thre wyghtye yemen,  
 With them they thought to go.

There twyse, or thruse they shote about.  
 For to assay theyr hande ; 190  
 There was no shote these yemen shot,  
 That any prycke † myght stand.

Then spake Wyllyam of Cloudeßle,  
 By him that for me dyed,  
 I hold hym never no good archar, 195  
 That shoteth at buttes so wyde.

At what a butte now wold ye shote,  
 I pray thee tell to me ?  
 At fuche a but, fyr, he sayd,  
 As men use in my countrè. 200

Wyllyam wente into a fyeld,  
 With his two brethèrene :  
 There they set up two hafell roddes  
 Full twenty score betwene.

I hold him an archar, said Cloudeßle, 205  
 That yonder wande cleveth in two.  
 Here is none fuche, sayd the kyng,  
 Nor none that can so do.

I shall essaye, fyr, sayd Cloudeßle,  
 Or that I farther go. 210  
 Cloudeßly

*Ver. 185. blythe. MS. † i. e. mark. Ver. 202,  
 203, 212, to. P.C. Ver. 204. Twenty score paces.  
 P.C. i. e. 400 yards.*

136 ANCIENT SONGS

Cloudeſſy with a bearyng arow  
Clave the wand in two.

Thou art the beſt archer, then ſayd the king,  
For ſothe that ever I ſe.

And yet for your love, ſayd Wyllyam, 215  
I wyll do more mayſtry.

I have a ſonne is ſeven yere olde,

He is to me full deare;

I wyll hym tye to a ſtake;

All ſhall ſe, that be here; 220

And lay an apple upon hys head,

And go ſyxe ſcore hym fro,

And I my ſelfe with a brode arōw

Shall cleve the apple in two.

Nowe haſte the, then ſayd the kyng, 225

By hym that dyed on a tre,

But yf thou do not, as thou heſt ſayde;

Hanged ſhalt thou be.

And thou touche his head or gowne,

In ſyght that men may ſe, 230

By all the ſayntes that be in heaven,

I ſhall hange you all thre.

That I have promiſed, ſaid William,

That wyll I never forſake.

And there even before the kyng 235

In the earth he drove a ſtake:

And bound therto his eldeſt ſonne,

And bad hym ſtand ſtyll thereat;

And

Ver. 222. Six ſcore paces. P.C. i. e. 120 yards.

And turned the childe's face him fro,  
Because he should not sterre. 240

An apple upon his head he set,  
And then his bowe he bent :  
Syxe score paces they wert out mete,  
And thether Cloudeſſe went.

There he drew out a fayre brode arrowe, 245  
Hys bowe was great and longe,  
He set that arrowe in his bowe,  
That was both styffe and stronge.

He prayed the people, that wer there,  
That they still wold stand, 250  
For he shoteth for such a wager,  
Behoveth a stedfast hand.

Muche people prayed for Cloudeſſe,  
That his lyfe saved myght be,  
And whan he made hym redy to shote, 255  
There was many weeping ee.

But Cloudeſſe clefte the apple in twaine,  
His sonne he did not nee.  
Over Gods forbode, sayde the kinge, 260  
That thou shold shote at me.

I geve thee eightene pence a day,  
And my bowe shalt thou bere,  
And over all the north countre  
I make the chyfe rydere.

Come

Ver. 252. steedye. MS.

And I thyrtene pence a day, said the quene, 265  
By God, and by my fay ;

Come feche thy payment when thou wylt  
No man shall fay the nay.

Wyllyam, I make the a gentelman  
Of clothyng, and of fe: 270

And thy two brethren, yemen of my chambre,  
For they are so semely to fe.

Your sonne, for he is tendre of age,  
Of my wyne-seller he shall be ;  
And whan he commeth to mans estate, 275  
Shal better avaunced be.

And, Wyllyam, bring to me your wife,  
Me longeth her fore to fe: 280  
She shall be my chese gentelwoman  
To governe my nurserye.

The yemen thanketh them curteously,  
To some byshop wyl we wend,  
Of all the synnes, that we have done,  
To be affoyld at his hand.

So forth be gone these good yemen, 285  
As fast as they might he,  
And after came and dwelled with the kynge,  
And dyed good men all thre.

Thus endeth the lives of these good yemen ;  
God send them eternall blyffe, 290  
And all, that with a hand-bowe shoteth,  
That of heven they never mysse. Amen.

## II.

## THE AGED LOVER RENOUNCETH LOVE.

*The Grave-digger's song in HAMLET, A. 5. is taken from three stanzas of the following poem, though somewhat altered and disguised, probably as the same were corrupted by the ballad-singers of Shakespeare's time. The original is preserved among Surrey's Poems, 1559, and is attributed to Lord VAUX, by Geo. Gascoigne, who tells us, it "was thought by some to be made upon his death-bed;" a popular error which he laughs at, (See his Epist. to Yong Gent. prefixed to his Posies 1575. 4to.) Lord Vaux was remarkable for his skill in drawing feigned manners, &c. for so I understand an ancient writer. "The Lord Vaux his commendation lyeth chiefly in the facilitie of his meetre, and the aptnesse of his descriptions such as he taketh upon him to make, namely in sundry of his Songs, wherein he sheweth the COUNTERFAIT ACTION very lively and pleasantly." Arte of Eng. Poesie, 1582. p. 51. See also Vol. 2. p. 40.*

**I** Lothe that I did love,  
In youth that I thought swete :  
As tyme requires for my behove,  
Me thinks they are not mete.

My lustes they do me leave,  
My fancies all be fled,  
And tract of time begins to weave  
Gray heares upon my hed.

For age with stealing steps,  
Hath clawed me with his crowch,  
And lusty life away she leapes,  
As there had ben none such.

My muse doth not delight  
Me as she did before,

My

140 ANCIENT SONGS

My hand and pen are not in plight,  
As they have ben of yore. 15

For reason me denyes,  
This youthly ydle rime  
And day by day to me she cryes,  
Leave off these toyes in tyme. 20

The wrinkles in my brow,  
The furrowes in my face  
Say, limping age will lodge him now,  
Where youth must geve him place.

The harbinger of death,  
To me I see him ride, 25  
The cough, the colde the gasping breath,  
Doth bid me to provyde.

A pikeax and a spade,  
And eke a shrowding shete,, 32  
A howse of clay for to be made,  
For such a guest most mete.

Me thinkes I heare the clarke,  
That knowles the carefull knell,  
And bids me leave my woful warke, 35  
Ere nature me compell.

My kepers knit the knot,  
That youth did laugh to skorne,  
Of me that clene shal be forgot,  
As I had not been borne. 40

Thus must I youth geve up,  
Whose badge I long did weare,  
To

To them I yield the wanton cup  
That better may it beare.

Lo here the bar-hed skull, 45  
By whose balde signe I know,  
That stouping age away shall pull,  
Which youthful yeres did sow.

For beauty with her band,  
These croked cares hath wrought, 50  
And shipped me into the lande,  
From whence I first was brought.

And ye that byde behinde,  
Have ye none other trust;  
As ye of clay wer cast by kinde, 55  
So shall ye wast to dust.

III.

A SONG TO THE LUTE IN MUSICKE.

*Shakespeare has made this sonnet the subject of some pleasant ridicule in his ROMEO AND JULIET. A. IV. Sc. 5. where he introduces Peter putting this Question to the Musicians.*

"PETER . . . . why "Silver Sound"? why "Musicke with her silver sound"? what say you, Simon Catling?

"1. MUS. Marry, sir, because silver hath a sweet sound.

"PET. Pretty! what say you, Hugh Rebecke?

"2. MUS. I say, silver sound, because Musicians sound for silver.

"PET. Pretty too! what say you, James Sound-Post?

"3. MUS. Faith, I know not what to say.

"PET. . . . I will say for you: It is "Musicke with  
"ber

"her silver sound," because Musicians have no gold for  
"sounding."

*This ridicule is not so much levelled at the song itself (which for the time it was written is not inelegant) as at those forced and unnatural explanations often given by us painful editors and expositors of ancient authors.*

*This copy is printed from the old quarto MS. in the Cotton Library, [Vesp. A. 25.] entitled "Divers things of Hen. viij's time": with some corrections from The Paradise of dainty dewises, 1596.*

**W**HERE gripinge grefes the hart would wounde,  
And dolefulle dumps the mynde oppresse,  
There musicke with her silver sound  
With spede is wont to send redresse:  
Of trobled mynds, in every fore, 4  
Swete musicke hathe a salve in store.

In joye yt maks our mirth abounde,  
In woe yt cheres our hevy sprites;  
Be-strawghted heads relyef hath founde,  
By musickes pleasaunt swete delights: 10  
Our senses all, what shall I say more?  
Are subjecte unto musicks lore.

The Gods by musicke have their prayse,  
The lyfe, the soule therein doth joye;  
For, as the Romaine poet sayes, 15  
In seas, whom pyratts would destroy,  
A dolphin saved from death most sharpe  
Arion playing on his harpe.

O heavenly gyft, that rules the mynd,  
Even as the sterne dothe rule the shippe! 20  
O musicke, whom the gods aslinde  
To comforte manne, whom cares would nippe!  
Sense thow both man and beste doest move,  
What beste ys he, wylle the disprove?

## IV.

## KING COPHETUA AND THE BEGGAR-MAID,

—is a story often alluded to by our old Dramatic Writers. Shakespear in his ROMEO AND JULIET, A. II. Sc. I. makes Mercutio say,

—“ Her [Venus’s] purblind son and heir,  
 “ Young Adam \* Cupid, he that shot so true,  
 “ When King Cophetua loved the beggar-maid.”

As the 13th Line of the following ballad seems here particularly alluded to, it is not improbable but Shakespear wrote it SHOT SO TRIM, which the players or printers, not perceiving the allusion, might alter to TRUE. The former, as being the more humorous expression, seems most likely to have come from the mouth of Mercutio.

In the 2d Part of HEN. IV. A. 5. Sc. 3. Falstaff is introduced affectedly saying to Pistol,

“ O base Assyrian knight, what is thy news?  
 “ Let king Cophetua know the truth thereof.”

These lines Bp. Warburton thinks were taken from an old bombast play of KING COPHETUA. No such play is, I believe, now to be found: but it does not therefore follow that it never existed. Many dramatic pieces are referred to by old writers †, which are not now extant, or even mentioned in any List. In the infancy of the stage, plays were often exhibited that were never printed.

It is probably in allusion to the same play that Ben Jonson says in his comedy of EVERY MAN in his humour, A. 3. sc. 4.

“ I have not the heart to devour thee, an’ I might be  
 “ made as RICH as King Cophetua.”

At least there is no mention of King Cophetua’s RICHES in the present ballad, which is the oldest I have met with on the subject.

It

\* See above p. 113.

† See Meres’s Wits Treas. f. 283. Arte of Eng. Poes. 1589. p. 51, 111, 143, 169.

*It is printed from Rich. Johnson's "Crown Garland  
" of Goulden-Roses." 1612. 12mo. (where it is intituled  
simply, A SONG OF A BEGGAR AND A KING :) cor-  
rected by another copy.*

**I** Read that once in Affrica  
A princely wight did raine,  
Who had to name Cophetua,  
As poets they did faine :  
From natures lawes he did decline, 5  
For sure he was not of my mind,  
He cared not for women-kinde,  
But did them all disdaine.  
But, marke, what hapned on a day,  
As he out of his window lay, 10  
He saw a beggar all in gray,  
The which did cause his paine.

The blinded boy, that shootes so trim,  
From heaven downe did hie ;  
He drew a dart and shot at him, 15  
In place where he did lye :  
Which soone did pierse him to the quicke,  
And when he felt the arrow pricke,  
Which in his tender heart did sticke,  
He looketh as he would dye. 20  
What sudden chance is this, quoth he,  
That I to love must subject be,  
Which never thereto would agree,  
But still did it defie ?

Then from the window he did come, 25  
And laid him on his bed,  
A thousand heapes of care did runne  
Within his troubled head :  
For now he meanes to crave her love,  
And now he seekes which way to proove 30

How

How he his fancie might remoove,  
 And not this beggar wed.  
 But Cupid had him so in snare,  
 That this poore begger must prepare  
 A salve to cure him of his care, 35  
 Or els he would be dead.

And, as he musing thus did lye,  
 He thought for to devise  
 How he might have her companie,  
 That so did 'maze his eyes. 40  
 In thee, quoth he, doth rest my life,  
 For surely thou shalt be my wife;  
 Or else this hand with bloody knife  
 The Gods shall sure suffice.  
 Then from his bed he soon arose, 45  
 And to his pallace gate he goes;  
 Full little then this begger knowes  
 When she the king espies.

The gods preserve your majesty  
 The beggers all gan cry: 50  
 Vouchsafe to give your charity  
 Our childrens food to buy.  
 The king to them his purse did cast,  
 And they to part it made great haste,  
 The silly woman was the last 55  
 That after them did hye.  
 The king he cal'd her back againe,  
 And unto her he gave his chaine,  
 And said, With us you shal remaine  
 Till such time as we dye: 60

For thou, quoth he, shalt be my wife,  
 And honoured for my queene;

146 ANCIENT SONGS

With thee I meane to lead my life,  
 As shortly shall be seene;  
 Our wedding shall appointed be, 65  
 And every thing in its degree:  
 Come on, quoth he, and follow me,  
 Thou shalt go shift thee cleane.  
 What is thy name, faire maid, quoth he?  
 Penelophon, O king, quoth she: 70  
 With that she made a lowe courtsey,  
 A trim one as I weene.

Thus hand in hand along they walke  
 Unto the king's pallace:  
 The king with courteous comly talke 75  
 This begger doth imbrace:  
 The begger blusheth scarlet red,  
 And straight againe as pale as lead,  
 But not a word at all she said,  
 She was in such amaze. 80  
 At last she spake with trembling voyce  
 And said, O king, I-doe rejoyce  
 That you wil take me for your choyce,  
 And my degree's so base.

And when the wedding day was come, 85  
 The king commanded strait  
 The noblemen both all and some  
 Upon the queene to wait.  
 And she behavde herself that day,  
 As if she had never walkt the way, 90  
 She had forgot her gowne of gray,  
 Which she did weare of late.  
 The proverbe old is come to passe,  
 The priest, when he begins his masse,  
 Forgets that ever clerke he was, 95  
 He knowth not his estate.

Here

Here you may read, Cophetua,  
 Though long time fancie-fed,  
 Compelled by the blinded boy  
 The begger for to wed,  
 He that did lovers lookes disdaine,  
 To do the same was glad and faine,  
 Or else he would himselfe have flaine,  
 In storie, as we read.  
 Disdaine no whit, Olady deere,  
 But pittie now thy servant heere,  
 Least that it hap to thee this yeare,  
 As to that king it did.

100

105

And thus they led a quiet life  
 During their princely raine ;  
 And in a tombe were buried both,  
 As writers sheweth plaine.  
 The lords they tooke it grievously,  
 The ladies tooke it heavily,  
 The commons cryed pitiously,  
 Their death to them was paine.  
 Their fame did sound so passingly,  
 That it did pierce the starry sky,  
 And throughout all the world did flye  
 To every princes realme.

110

115

120

V.

TAKE THY OLD CLOAK ABOUT THEE,

*—is supposed to have been originally a Scottish Ballad. The reader has here an ancient copy in the English idiom, with an additional Stanza (the 2d.) never before printed. This curiosity is preserved in the Editor's folio MS. but not*  
 H 2 *without*

V. 105. Here the Poet addresses himself to his mistress.  
 V. 112. Sheweth was anciently the plur. numb.

*without corruptions, which are here removed by the assistance of the Scottish Edit. Shakespear in his OTHELLO, A. 2. has quoted one stanza, with some variations, which are here adopted: the old MS. readings are however given in the margin.*

**T**HIS winters weather waxeth cold,  
 And frost doth freeze on every hill,  
 And Boreas blowes his blasts soe bold,  
 That all our cattell are like to spill;  
 Bell my wife, who loves no strife,  
 She sayd unto me quietlie,  
 Rise up, and save cow Crumbockes life,  
 Man, put thine old cloake about thee.

H E.

O Bell, why dost thou flyte 'and scorne?  
 Thou kenst my cloak is very thin:  
 It is so bare and overworne,  
 A cricke† he thereon cannot renn:  
 Then Ile noe longer borrow nor lend,  
 'For once Ile new appareld bee,  
 To-morrow Ile to towne and spend,  
 For Ile have a new cloake about mee.

S H E.

Cow Crumbocke is a very good cowe,  
 Shee has been alwayes true to the payle,  
 Still has helpt us to butter and cheese, I trow,  
 And other things she will not fayle;  
 I wold be loth to see her pine,  
 Good husband, counsell take of mee,  
 It is not for us to go so fine,  
 Then take thine old cloake about thee.

† Perhaps ticke.

HE.

My cloake it was a very good cloake, 25  
 Itt hath been always true to the weare,  
 But now it is not worth a groat ;  
 I have had it four and forty yeare :  
 Sometime it was of cloth in graine,  
 'Tis now but a sigh-clout as you may see 30  
 'It will neither hold out winde nor raine ;  
 Ill have a new cloake about mee.

SHE.

It is four and forty yeeres agoe  
 Since th' one of us the other did ken,  
 And wee have had betwixt us towe 35  
 Of children either nine or ten ;  
 Wee have brought them up to women and men ;  
 In the feare of God I trow they bee ;  
 And why wilt thou thyself misken ?  
 Man, take thine old cloake about thee. 40

HE.

O Bell my wife, why dost thou floute !  
 Nowe is nowe, and then was then :  
 Seeke now all the world throughout,  
 Thou kenst not clownes from gentlemen.  
 They are clad in blacke, greene, yellowe, or 'gray,' 45  
 Soe farr above their owne degree :  
 Once in my liffe Ile 'doe as they,'  
 For Ill have a new cloake about mee.

SHE.

King Stephen was a worthy peere,  
 His breeches cost him but a crowne, 50  
 G 3 He

Ver. 49. King Harry. MS. Ver. 50. I trow his hose. MS.

He held them sixpence all too deere ;  
 Therefore he called the taylor Lowne.  
 He was a wight of high renowne,  
 And thouse but of a low degree :  
 Itt's pride that putts the countrye downe, 55  
 Then take thine old cloake about thee.

HE.

‘ Bell my wife she loves not strife,  
 Yet she will lead me if she can,  
 And oft, to live a quiet life,  
 I am forced to yield, though I me good-man’: 60  
 Itt's not for a man with a woman to threape,  
 Unlesse he first give oer the plea :  
 Where I began I now mun leave,  
 And take mine old cloake about mee.

VI.

### WILLOW, WILLOW, WILLOW.

*It is from the following stanzas that Shakespeare has taken his song of the WILLOW, in his OTHELLO, A. 4. s. 3. though somewhat varied and applied by him to a female character. He makes Desdemona introduce it in this pathetic and affecting manner,*

“ My mother had a maid call’d Barbarie :  
 “ She was in love : and he, she lov’d, forsook her,  
 “ And she prov’d mad. She had a song of WILLOW.  
 “ An old thing ’twas, but it express’d her fortune ;  
 “ And she dyed singing it.”

*This is given from a black-letter copy in the Pepys Collection thus intituled, “ A Lovers complaint, being forsaken of his love. To a pleasant tune.”*

A Poore

*Ver. 51. 12 pence. MS. Ver. 52. clowne. MS.*

**A** Poore soule sat sighing under a sicamore tree,  
 O willow, willow, willow !  
 With his hand on his bosom, his head on his knee :  
 O willow, willow, willow !  
 O willow, willow, willow ! 5  
 Sing, O the greene willow shall be my garland !

He sigh'd in his singing, and after each grone,  
 Come willow, &c.  
 I am dead to all pleasure; my true-love is gone ;  
 O willow, &c. 10  
 Sing, O the greene willow, &c.

My love she is turned ; untrue she doth prove :  
 O willow, &c.  
 She renders me nothing but hate for my love.  
 O willow, &c. 15  
 Sing, O the greene willow, &c.

O pitty me (cried he) ye lovers, each one :  
 O willow, &c.  
 Her heart's hard as marble ; she rues not my mone.  
 O willow, &c. 20  
 Sing, O the greene willow, &c.

The cold streams ran by him, his eyes wept apace,  
 O willow, &c.  
 The salt tears fell from him, which drowned his face :  
 O willow, &c. 25  
 Sing, O the greene willow, &c.

The mute birds sate by him, made tame by his mones :  
 O willow, &c.  
 That salt tears fell from him, which softned the stones.  
 O willow, &c. 30  
 Sing, O the greene willow, &c.

Let nobody blame me, her scornes I do prove ;  
 O willow, &c.

She was borne to be fair ; I, to die for her love.

O willow, &c.

35

Sing, O the greene willow shall be my garland!

O that beauty should harbour a heart, that's so hard!

Sing willow, &c.

My true love rejecting without all regard.

O willow, &c.

40

Sing, O the green willow, &c.

Let Love no more boast him in palace, or bower ;

O willow, &c.

For women are trothles, and fote in an houre.

O willow, &c.

45

Sing, O the greene willow, &c.

But what helps complaining ? In vaine I complaine :

O willow, &c.

I must patiently suffer her scorne, and disdaine.

O willow, &c.

50

Sing, O the greene willow, &c.

Come, all you forsaken, and sit down by me,

O willow, &c.

He that 'plaines of his false love, mine's falsen than she.

O willow, &c.

55

Sing, O the greene willow, &c.

The willow wreath weare I, since my love did fleet ;

O willow, &c.

A Garland for lovers forsaken most meete.

O willow, &c.

60

Sing, O the greene willow shall be my garland!

THE

THE SECOND PART.

**L**OWE lay'd by my sorrow, begot by disdaine,  
O willow, willow, willow!  
Against her too cruell, still still I complaine,

O willow, willow, willow!

O willow, willow, willow: 5

Sing, O the greene willow shall be my garland!

O love too injurious, to wound my poore heart;

O willow, &c.

To suffer the triumph, and joy in my smart:

O willow, &c. 10

Sing, O the greene willow, &c.

O willow, willow, willow! the willow garland,

O willow, &c.

A sign of her falsenesse before me doth stand:

O willow, &c. 15

Sing, O the greene willow, &c.

As here it doth bid to despair and to dye,

O willow, &c.

So hang it, friends, ore mee in grave where I lye:

O willow, &c. 20

Sing, O the greene willow, &c.

In grave where I rest mee, hang this to the view

O willow, &c.

Of all that doe knowe her, to blaze her untrue.

O willow, &c. 25

Sing, O the greene willow, &c.

With these words engraven, as epitaph meet,

O willow, &c.

"Here lyes one, drank poyson for potion most sweet."

O willow, &c. 30

Sing, O the green willow, &c.

154     A N T I E N T   S O N G S

Though she thus unkindly hath scorned my love,  
     O willow, &c.  
 And carlesly smiles at the sorrowes, I prove ;  
     O willow, &c. 35  
 Sing, O the green willow, &c.

I cannot against her unkindly exclaim,  
     O willow, &c.  
 Cause once well I loved her, and honoured her name :  
     O willow, &c. 40  
 Sing, O the green willow shall be my garland.

The name of her founded so sweete in mine eare,  
     O willow, &c.  
 It rays'd my heart lightly, the name of my deare ;  
     O willow, &c. 45  
 Sing, O the greene willow, &c.

As then 'twas my comfort, it now is my griefe ;  
     O willow, &c.  
 It now brings my anguish, then brought me reliefe.  
     O willow, &c. 50  
 Sing, O the greene willow, &c.

Farewell, faire false hearted: plaints end with my  
     O willow, &c. [breath!]  
 Thou dost loath me, I love thee, though cause of my  
     O willow, willow, willow ! [death.]  
     O willow, willow, willow ! 56  
 Sing, O the greene willow shall be my garland.

VII.

SIR LANCELOT DU LAKE.

*This ballad is quoted in Shakespeare's second Part of  
 HENRY IV. A. 2. sc. 4. The subject of it is taken from  
 the*

*the ancient romance of K. Arthur (commonly called MORTE ARTHUR) being a poetical translation of Chap. cviii, cix, cx, in Pt. 1st. as they stand in Ed. 1634. 4to. In the older Editions the Chapters are differently numbered. — This song is given from a printed copy, corrected in part by the folio MS.*

*In the same play of 2 Hen. IV. SILENCE hums a scrap of one of the old ballads of Robin Hood. It is taken from the following stanza of ROBIN HOOD AND THE PINDAR OF WAKEFIELD.*

All this beheard three wighty yeomen,  
Twas Robin Hood, Scarlet, and John:  
With that they espy'd the jolly Pindar  
As he fate under a thorne.

*That ballad may be found on every stall, and therefore is not here reprinted.*

WHEN Arthur first in court began,  
And was approved king,  
By force of armes great victoryes wanne,  
And conquest home did bring.

Then into England straight he came 5  
With fifty good and able  
Knights, that resorted unto him,  
And were of his round table.

And many justs and turnaments,  
Wherto were many prest, 10  
Wherein some knights did then excell  
And far surmount the rest.

But one Sir Lancelot du Lake,  
Who was approved well,  
He for his deeds and feates of armes, 15  
All others did excell,

When

When he had rested him a while,  
In play, and game, and sportt,  
He said he wold goe prove himselfe  
In some adventurous fort. 20

He armed rode in forrest wide,  
And met a damfell faire,  
Who told him of adventures great,  
Whereto he gave good eare.

Such wold I find, quoth Lancelott: 25  
For that cause came I hither.  
Thou seemst, quoth she, a knight full good,  
And I will bring thee thither,

Wheras a mighty knight doth dwell,  
That now is of great fame: 30  
Therefore tell me what wight thou art,  
And what may be thy name.

"My name is Lancelot du Lake."

Quoth she, it likes me than:  
Here dwelles a knight who never was 35  
Yet matcht with any man:

Who has in prison threescore knights  
And four, that he did wound:  
Knights of king Arthurs court they be,  
And of his table round. 40

She brought him to a river side,  
And also to a tree,  
Whereon a copper bason hung,  
And many shields to see.

He

He struck foe hard, the bason broke ; 45  
 And Tarquin soon he spyed :  
 Who drove a horse before him fast,  
 Whereon a knight lay tyed.

Sir knight, then sayd Sir Lancelott,  
 Bring me that horse-load hither, 50  
 And lay him downe, and let him rest ;  
 Weel try our force together.

For, as I understand, thou hast,  
 Soe far as thou art able,  
 Done great despite and shame unto 55  
 The knights of the Round Table.

If thou be of the Table Round,  
 Quoth Tarquin speedilye,  
 Both thee and all thy fellowship  
 I utterly desye. 60

That's over much, quoth Lancelott ;  
 Defend thee by and by.  
 They set their speares unto their steeds,  
 And each att other flye.

They coucht their speares, (their horses ran 65  
 As though there had been thunder)  
 And strucke them each amidst their shields,  
 Wherewith they broke in sunder.

Their horses backes brake under them,  
 The knights were both astound : 70  
 To avoyd their horses they made haste  
 And light upon the ground.

They

They tooke them to their shields full fast,  
 Their swords they drew out than,  
 With mighty strokes most eagerlye  
 Eache at the other ran. 75

They wounded were, and bled full sore,  
 For breath they both did stand,  
 And leaning on their swordes awhile,  
 Quoth Tarquine, Hold thy hand, 80

And tell to me what I shall aske,  
 Say on, quoth Lancelot tho.  
 Thou art, quoth Tarquine, the best knight  
 That ever I did know;

And like a knight, that I did hate:  
 Soe that thou be not hee,  
 I will deliver all the rest,  
 And eke accord with thee. 85

That is well sayd, quoth Lancelott;  
 But fith it must be foe,  
 What knight is that thou hatest thus?  
 I pray thee to me show. 90

His name is Lancelot du Lake,  
 He slew my brother deere;  
 Him I suspect of all the rest:  
 I would I had him here. 95

Thy wish thou hast, but yet unknowne,  
 I am Lancelot du Lake,  
 Now knight of Arthurs Table Round;  
 King Hauds son of Schuwake; 100

And

And I desire thee do thy worst.

Ho, ho, quoth Tarquin tho,  
One of us two shall end our lives  
Before that we do go.

If thou be Lancelot du Lake, 105

Then welcome shalt thou bee :  
Wherefore see thou thyself defend,  
For now desye I thee.

They buckled then together so,  
Like unto wild boares rushing, 110  
And with their swords and shields they ran  
At one another slashing :

The ground besprinkled was with blood :  
Tarquin began to yield,  
For he gave backe for wearinesse, 115  
And lowe did beare his shield.

This soone Sir Lancelot espyde,  
He leapt upon him then,  
He pull'd him downe upon his knee,  
And rushing off his helm, 120

Forthwith he strucke his necke in two  
And, when he had soe done,  
From prison threescore knights and four  
Delivered everye one.

VIII.

CORYDON'S FAREWELL TO PHILLIS

—is an attempt to paint a lover's irresolution, but so  
poorly executed, that it would not have been admitted in—

to this collection, if it had not been quoted in Shakespear's TWELFTH-NIGHT, A. 2. sc. 3.—It is found in a little ancient miscellany intituled, “The golden Garland of princely delights.” 12mo. bl. let.

In the same scene of the Twelfth Night, SIR TOBY sings a scrap of an old ballad, which is preserved in the Pepys Collection. [Vol. 1. p. 33. 496.] but it is so poor a performance, that it will be sufficient here to give the first stanza :

### THE BALLAD OF CONSTANT SUSANNA.

There dwelt a man in Babylon  
Of reputation great by fame,  
He took to wyfe a faire woman,  
Susanna she was callde by name ;  
A woman fair and vertuous ;  
Lady, lady :  
Why should we not of her learn thus  
To live godly ?

*If this song of CORYDON, &c. has not more merit, it is at least an evil of less magnitude.*

**F**AREWELL, dear love ; since thou wilt needs be—  
Mine eyes do shew, my life is almost done. [gone,  
Nay I will never die, so long as I can spie  
There be many mo, though that she doe goe.  
There be many mo, I fear not : 5  
Why then let her goe, I care not.

Farewell, farewell ; since this I find is true,  
I will not spend more time in wooing you :  
But I will seek elsewere, if I may find love there :  
Shall I bid her goe ? what and if I doe ? 10  
Shall I bid her goe and spare not ?  
O no, no, no, I dare not.

Ten

Ten thousand times farewell ;—yet stay a while :—  
 Sweet, kifs me once ; sweet kisses time beguile :  
 I have no power to move. How now am I in love ? 15  
 Wilt thou needs be gone ? Go then, all is one.  
 Wilt thou needs be gone ? Oh, hie thee !  
 Nay stay, and do no more deny me.

Once more adieu, I see loath to depart  
 Bids oft adieu to her, that holds my heart. 20  
 But seeing I must lose thy love, which I did choose,  
 Goe thy way for me, since that may not be.  
 Goe thy ways for me. But whither ?  
 Goe, oh, but where I may come thither.

What shall I doe ? my love is now departed. 25  
 She is as fair, as she is cruel hearted.  
 She would not be intreated, with prayers oft repeated.  
 If she come no more, shall I die therefore ?  
 If she come no more, what care I ?  
 Faith, let her goe, or come, or tarry. 30

IX.

GERNUTUS THE JEW OF VENICE.

*In the "LIFE OF POPE SIXTUS V. translated from the Italian of Greg. LETI, by the Rev. Mr. Farneworth, folio," is a remarkable passage to the following effect,*

"IT was reported in Rome, that Drake had taken  
 "and plundered St. Domingo in Hispaniola, and car-  
 "ried off an immense booty. This account came in a  
 "private letter to Paul Secchi, a very considerable  
 "merchant in the city, who had large concerns in those  
 "parts, which he had insured. Upon receiving this  
 "news, he sent for the insurer Sampson Ceneda, a Jew,  
 "and acquainted him with it. The Jew, whose in-  
 "terest it was to have such a report thought false, gave  
 "many

“ many reasons why it could not possibly be true, and at  
 “ last worked himself into such a passion, that he said,  
 “ I’ll lay you a pound of my flesh it is a lye. Secchi, who  
 “ was of a fiery hot temper, replied, I’ll lay you a thou-  
 “ sand crowns against a pound of your flesh that it is  
 “ true. The Jew accepted the wager, and articles  
 “ were immediately executed betwixt them, That if  
 “ Secchi won, he should himself cut the flesh with a sharp  
 “ knife from whatever part of the Jew’s body he pleased.  
 “ The truth of the account was soon confirmed; and the  
 “ Jew was almost distracted, when he was informed,  
 “ that Secchi had solemnly sworn he would compel him  
 “ to an exact performance of his contract. A report of  
 “ this transaction was brought to the Pope, who sent for  
 “ the parties, and being informed of the whole affair,  
 “ said, When contracts are made, it is but just they  
 “ should be fulfilled, as this shall. Take a knife there-  
 “ fore, Secchi, and cut a pound of flesh from any part  
 “ you please of the Jew’s body. We advise you, how-  
 “ ever, to be very careful; for if you cut but a scruple  
 “ more or less than your due, you shall certainly be  
 “ hanged.”

The Editor of that book is of opinion, That the scene  
 between Shylock and Antonio in the *MERCHANT OF*  
*VENICE* is taken from this incident. But Mr. Warton  
 in his “ *Observations on the Faerie queen* †,” has, with  
 more probability, referred it to the following ballad,  
 which should seem to have taken its rise from some such  
 story. Mr. Warton thinks this ballad was written be-  
 fore Shakespear’s play, as being not so circumstantial,  
 and having more of the nakedness of an original. Be-  
 sides it differs from the play in many circumstances,  
 which a meer copyist, such as we may suppose the ballad-  
 maker to be, would hardly have given himself the trou-  
 ble to alter. Indeed he expressly informs us, that he had  
 his story from the Italian writers. See the *CONNOIS-*  
*SEUR*. Vol. 1. No. 16.

After all, one would be glad to know what authority  
 LETI † had for the foregoing fact, or at least for con-  
 necting

† Vol. 1. pag. 128, &c.

† He wrote in the time of Charles II.

nacting it with the taking of St. Domingo by Drake : for this expedition did not happen till 1585, and it is very certain that a play of the JEW, " representing " the greedinesse of worldly chusers, and bloody minds of " usurers," had been exhibited at the play-house called THE BULL, before the year 1579, being mentioned in Steph. Gosson's *SCHOOLE OF ABUSE* †, which was printed in that year.

As for Shakespeare's *MERCHANT OF VENICE*, the earliest edition known of it is in quarto 1600 ; though it had been exhibited before the year 1598, being mentioned together with eleven other of his plays in Meres's *WITS TREASURY*, &c. 1598. 12mo. fol. 282.

The following is printed from an ancient black-letter copy in the Pepys Collection †, intituled, " *A new Song, shewing the crueltie of GERNUTUS, a JEW, who lending to a merchant an hundred crownes, would have a pound of his fleshe, because he could not pay him at the time appointed. To the tune of Black and yellow.*"

### THE FIRST PART.

**I**N Venice towne not long agoe

A cruel Jew did dwell,

Which lived all on usurie,

As Italian writers tell.

Gernutus called was the Jew,

Which never thought to dye,

Nor never yet did any good

To them in streets that lie.

His life was like a barrow hogge,

That liveth many a day,

Yet never once doth any good,

Until men will him slay.

5

10

Or

† Warton, *ubi supra*. † Compared with the *Asbmole Copy*.

Or like a filthy heap of dung,  
 That lyeth in a whoard;  
 Which never can do any good,  
 Till it be spread abroad.

15

So fares it with the usurer,  
 He cannot sleep in rest,  
 For feare the thiefe will him pursue  
 To plucke him from his nest.

20

His heart doth thinke on many a wile,  
 How to deceive the poore;  
 His mouth is almost ful of mucke,  
 Yet still he gapes for more.

His wife must lend a shilling,  
 For every weeke a penny,  
 Yet bring a pledge, that is double worth,  
 If that you will have any.

25

And see, likewise, you keepe your day,  
 Or else you loofe it all:  
 This was the living of the wife,  
 Her cow she did it call.

30

Within that citie dwelt that time  
 A marchant of great fame,

Which

*Ver. 32. Her Cow, &c. seems to have suggested to Shakespeare SHYLOCK's argument for usury taken from Jacob's management of Laban's sheep, Act 1. to which ANTONIO replies,*

*" Was this inserted to make interest good ?*

*" Or are your gold and silver EWES and rams ?*

*" SHY. I cannot tell, I make it BREED AS FAST."*

Which being distressed in his need,  
Unto Gernutus came : 35

Desiring him to stand his freind  
For twelve month and a day,  
To lend to him an hundred crownes :  
And he for it would pay 40

Whatsoever he would demand of him,  
And pledges he should have.  
No, (quoth the Jew with flearing lookes)  
Sir, aske what you will have.

No penny for the loane of it  
For one yeare you shall pay ;  
You may doe me as good a turne,  
Before my dying day. 45

But we will have a merry jeaft,  
For to be talked long : 50  
You shall make me a bond, quoth he,  
That shall be large and strong :

And this shall be the forfeiture ;  
Of your owne fleshe a pound.  
If you agree, make you the bond,  
And here is a hundred crownes. 55

With right good will ! the marchant says :  
And so the bond was made.  
When twelve month and a day drew on  
That backe it should be payd, 60

The

*Ver. 35. Shakespeare has finely improved this, by making the merchant's motive for borrowing to be not on account of his own necessities, but for the service of his friend. Which at the same time that it raises his character, becomes conducive to the general plot. See the Connoisseur, ubi supra.*

166    A N C I E N T   S O N G S

The marchants ships were all at sea,  
And money came not in ;  
Which way to take, or what to doe  
To thinke he doth begin :

And to Gernutus strait he comes  
With cap and bended knee,  
And sayde to him, Of curtesie  
I pray you beare with mee.

65

My day is come, and I have not  
The money for to pay :  
And little good the forfeiture  
Will doe you, I dare say.

70

With all my heart, Gernutus sayd,  
Commaund it to your minde :  
In thinges of bigger waight then this  
You shall me ready finde.

75

He goes his way ; the day once past  
Gernutus doth not slacke  
To get a sergiant presently ;  
And clapt him on the backe :

80

And layd him into prison strong,  
And sued his bond withall ;  
And when the judgement day was come,  
For judgement he did call.

The marchants friends came thither fast,  
With many a weeping eye,  
For other means they could not find,  
But he that day must dye.

85

T H E

## THE SECOND PART.

*"Of the Jews crueltie ; setting foorth the mercifull-  
 nesse of the Judge towards the Marchant. To the  
 tune of Blacke and yellow."*

SOME offered for his hundred crownes  
 Five hundred for to pay ;  
 And some a thousand, two or three,  
 Yet still he did deny.

And at the last ten thousand crownes 5  
 They offered, him to save.  
 Gernutus sayd, I will no gold,  
 My forfeite I will have.

A pound of fleshe is my demand,  
 And that shall be my hire. 10  
 Then sayd the judge, Yet good my friend,  
 Let me of you desire.

To take the flesh from such a place,  
 As yet you let him live :  
 Do so, and lo ! an hundred crownes 15  
 To thee here will I give.

No : no : quoth he, no : judgment here :  
 For this it shall be tride,  
 For I will have my pound of fleshe  
 From under his right side. 20

It grieved all the companie  
 His crueltie to see,  
 For neither friend nor foe could helpe  
 But he must spoyled bee.

The bloudie Jew now ready is 25  
 With whetted blade in hand,  
 To spoyle the blood of innocent,  
 By forfeit of his bond.

And as he was about to strike  
 In him the deadly blow : 30  
 Stay (quoth the judge) thy crueltie ;  
 I charge thee to do so.

Sith needs thou wilt thy forfeit have,  
 Which is of flesh a pound :  
 See that thou shed no drop of blood, 35  
 Nor yet the man confound.

For if thou doe, like murderer,  
 Thou here shalt hanged be :  
 Likewise of flesh see that thou cut  
 No more than longes to thee : 40

For if thou take either more or lesse  
 To the value of a mite,  
 Thou shalt be hanged presently  
 As is both law and right.

Gernutus now waxt franticke mad, 45  
 And wotes not what to say ;  
 Quoth he at last, Ten thousand crownes,  
 I will that he shall pay ;

And so I graunt to set him free,  
 The judge doth answere make ; 50  
 You shall not have a penny given ;  
 Your forfeiture now take.

At the last he doth demaund

But for to have his owne.

No, quoth the judge, doe as you list,

55

Thy judgement shall be showne.

Either take your pound of flesh, quoth he,

Or cancell me your bond.

O cruell judge, then quoth the Jew,

That doth against me stand !

60

And so with griping grieved mind

He biddeth them fare-well.

'Then' all the people prays'd the Lord,

That ever this heard tell.

Good people, that doe heare this song,

65

For trueth I dare well say,

That many a wretch as ill as hee

Doth live now at this day ;

That seeketh nothing but the spoyle

Of many a wealthey man,

70

And for to trap the innocent

Deviseth what they can.

From whome the Lord deliver me,

And every Christian too,

And send to them like sentence eke

75

That meaneth so to do.

X.

THE PASSIONATE SHEPHERD TO HIS LOVE,

*This beautiful sonnet is quoted in the MERRY WIVES  
OF WINDSOR, A. 3. sc. 1. and is ascribed (together  
VOL. I. I with*

*Ver. 61. griped. Ashmol. copy.*

with the *REPLY*) to Shakespeare himself by all the modern editors of his smaller poems. In Lintot's *COLLECTION* of them, 12mo (no date) is a copy of this sonnet containing only four stanzas (the 4th. and 6th. being wanting), accompanied with the first stanza of the Answer. This edition has some appearance of exactness, and is affirmed to be reprinted from an ancient copy, containing "THE PASSIONATE PILGRIME, and SONNETS TO SUNDRY NOTES OF MUSIQUE, by Mr. WILLIAM SHAKESPEARE. LOND. printed for W. JAGGARD. 1599."—If this may be relied on, then was this sonnet, &c. published, as Shakespeare's in his Life time.

And yet there is good reason to believe that (not Shakespeare, but) CHRISTOPHER MARLOW, wrote the song, and WALTER RALEGH the "Nymph's reply:" For so we are positively assured by Isaac Walton, a writer of some credit, who has inserted them both in his *COMPLETE ANGLER* †, under the character of "that smooth song, which was made by Kit. Marlow, now at least fifty years ago; and . . . an Answer to it, which was made by Sir Walter Raleigh in his younger days. . . . Old fashioned poetry but choicely good."—It also passed for Marlow's in the opinion of his contemporaries, for the editor of the "Muses Library," has reprinted a poem from ENGLAND'S HELICON, 1600, subscribed Ignoto, and thus intitled, "In Imitation of C. Marlow," beginning thus,

"COME live with me and be my dear,  
 "And we will revel all the year,  
 "In plains and groves, &c."

Upon the whole I am inclined to attribute them to MARLOW, and RALEIGH; notwithstanding the authority of Shakespeare's Book of Sonnets. For it is well known that as he took no care of his own compositions, so was he utterly regardless what spurious things were fathered upon

† First printed in the year 1653, but probably written some time before.

upon him. Sir JOHN OLDCASTLE, PERICLES, and the LONDON PRODIGAL, were printed with his name at full length in the title-pages, while he was living, which yet were afterwards rejected by his first editors HEMINGE and CONDELL, who were his intimate friends †, and therefore no doubt had good authority for setting them aside.

The following sonnet appears to have been (as it deserved) a great favourite with our earlier poets: for besides the imitation above-mentioned, another is to be found among DONNE's poems, intitled "The Bait," beginning thus,

"COME live with me, and be my love,  
" And we will some new pleasures prove  
" Of golden sands, &c."

As for CHA. MARLOW, who was in high repute for his Dramatic writings, he lost his life by a stab received in a brothel, before the year 1593. See A. Wood, I. 138.

**L**IVE with me, and be my love,  
And we wil all the pleasures prove  
That hills and vallies, dale and field,  
And all the craggy mountains yield.

There will we sit upon the rocks,  
And see the shepherds feed their flocks,  
By shallow rivers, to whose falls  
Melodious birds sing madrigals.

There will I make thee beds of roses  
With a thousand fragrant posies,  
A cap of flowers, and a kirtle  
Imbrodered all with leaves of mirtle;

I 2

A gown

† He mentions them both in his will.

A gown made of the finest wool,  
Which from our pretty lambs we pull;  
Slippers lin'd choicely for the cold,  
With buckles of the purest gold; 15

A belt of straw, and ivie buds,  
With coral clasps, and amber studs:  
And if these pleasures may thee move,  
Then live with me, and be my love. 20

The shepherd swains shall dance and sing  
For thy delight each May morning:  
If these delights thy mind may move,  
Then live with me, and be my love.

THE NYMPH'S REPLY.

**I**F that the World and Love were young,  
And truth in every shepherd's tounge,  
These pretty pleasures might me move  
To live with thee, and be thy love.

But time drives flocks from field to fold,  
When rivers rage, and rocks grow cold,  
And Philomel becometh dumb,  
And all complain of cares to come. 5

The flowers do fade, and wanton fields  
To wayward winter reckoning yield: 10  
A honey tongue, a heart of gall,  
Is fancies spring, but sorrows fall.

Thy gowns, thy shoes, thy beds of roses,  
Thy cap, thy kirtle, and thy posies,  
Soon break, soon wither, soon forgotten, 15  
In folly ripe, in reason rotten.

Thy

Thy belt of straw, and ivie buds,  
Thy coral clasps, and amber studs ;  
All these in me no means can move  
To come to thee, and be thy love. 20

But could youth last, and love still breed,  
Had joyes no date, nor age no need ;  
Then those delights my mind might move  
To live with thee, and be thy love.

XI.

TITUS ANDRONICUS's COMPLAINT.

*The reader has here an ancient ballad on the same subject with the play of TITUS ANDRONICUS, and there is no doubt, but the one was borrowed from the other : which of them was the original it is not easy to decide. And yet, if the arguments offered above in p. 162 for the priority of the ballad of the JEW OF VENICE be admitted as conclusive, somewhat of the same kind may be urged here ; for this ballad differs from the play in several particulars, which a simple Ballad-writer would be less likely to alter than an inventive Tragedian. Thus in the ballad is no mention of the contest for the empire between the two brothers, the composing of which makes the ungrateful treatment of TITUS afterwards the more flagrant : neither is there any notice taken of his sacrificing one of Tamora's sons, which the tragic poet has assigned as the original cause of all her cruelties. In the play Titus loses twenty one of his sons in war, and kills another for assisting Bassianus to carry off Lavinia : the reader will find it different in the ballad. In the latter she is betrothed to the Emperor's Son : in the play to his Brother. In the tragedy only Two of his sons fall into the pit, and the Third being banished returns to Rome with a victorious army, to avenge the wrongs of his house : in the ballad all Three are entrapped and suffer death. In the scene the Emperor kills Titus, and is*

in return stabbed by Titus's surviving son. Here Titus kills the Emperor, and afterwards himself.

Let the Reader weigh these circumstances and some others wherein he will find them unlike, and then pronounce for himself.—After all, there is reason to conclude that this play was rather improved by Shakespeare with a few fine touches of his pen, than originally writ by him; for not to mention that the style is less figurative than his others generally are, this tragedy is mentioned with discredit in the Induction to Ben Jonson's BARTHOLOMEW-FAIR, in 1614, as one that had then been exhibited "five and twenty, or thirty years;" which, if we take the lowest number, throws it back to the year 1589, at which time Shakespeare was but 25: an earlier date, than can be found for any other of his pieces\*: and if it does not clear him entirely of it, shews at least it was a first attempt.

The following is given from a Copy in "The Golden Garland" intitled as above; compared with three others, two of them in black letter in the Pepys Collection, intitled "The Lamentable and Tragical History of Titus Andronicus, &c.—To the tune of Fortune."—Unluckily none of these have any dates. †

**Y**OU noble minds, and famous martiall wights,  
That in defence of native country fights,  
Give care to me, that ten yeeres fought for Rome,  
Yet reapt disgrace at my returning home.

In Rome I lived in fame fulle threescore yeeres,  
My name beloved was of all my peeres;  
Full five and twenty valiant sonnes I had,  
Whose forward vertues made their father glad.

For

\* The earliest known, is KING JOHN in two parts 1591. 4to. bl. let. This play he afterwards intirely new wrote, as we now have it.

† 'Tis probable, after all, that the Story of Titus Andronicus, was not the original Invention of this ballad-maker; he seems to give only short heads of a Narrative, related more circumstantially by some other Writer.

For when Romes foes their warlike forces bent,  
Against them stille my sonnes and I were sent ; 10  
Against the Goths full ten yeeres weary warre  
We spent, receiving many a bloudy scarre.

Iust two and twenty of my sonnes were slaine  
Before we did returne to Rome againe :  
Of five and twenty sonnes, I brought but three 15  
Alive, the stately towers of Rome to see:

When wars were done, I conquest home did bring,  
And did present my prisoners to the king,  
The queene of Goths, her sons, and eke a Moore,  
Which did such murders, like was nere before. 20

The emperour did make this queene his wife,  
Which bred in Rome debate and deadlie strife,  
The Moore, with her two sonnes did growe soe proud,  
That none like them in Rome might bee allowd.

The Moore soe pleas'd this new-made empress' eie, 25  
That she consented to him secretly  
For to abuse her husbands marriage bed,  
And soe in time a blackamore she bred.

Then she, whose thoughts to murder were inclinde,  
Consented with the Moore of bloody minde 30  
Against my selfe, my kin, and all my friends,  
In cruell sort to bring them to their ends.

Soe when in age I thought to live in peace,  
Both care and grieve began then to increase :  
Amongst my sonnes I had one daughter bright, 35  
Which joy'd, and pleased best my aged sight :

My deare Lavinia was betrothed than  
To Cefars sonne, a young and noble man ;

Who in a hunting by the emperours wife,  
And her two sonnes, bereaved was of life. 40

He being slaine, was cast in cruel wife,  
Into a darksome den from light of skies :  
The cruell Moore did come that way as then  
With my three sonnes, who fell into the den.

The Moore then fetcht the emperour with speed, 45  
For to accuse them of that murderous deed ;  
And when my sonnes within the den were found,  
In wrongfull prison they were cast and bound.

But nowe, behold ! what wounded most my mind,  
The empresse two sonnes of savage kind 50  
My daughter ravished without remorse,  
And tooke away her honour, quite perforce.

When they had tasted of soe sweete a flowre,  
Fearing this sweete should shortly turne to sowre,  
They cutt her tongue, whereby she could not tell 55  
How that dishonoure unto her befell.

Then both her hands they basely cutt off quite  
Whereby their wickednesse she could not write,  
Nor with her needle on her sampler sowe  
The bloudye workers of her direfull woe. 60

My brother Marcus found her in the wood,  
Staining the grassie ground with purple bloud,  
That trickled from her stumpes, and bloudlesse armes ;  
Noe tongue at all she had to tell her harmes.

But when I sawe her in that woeful case, 65  
With teares of bloud I wet mine aged face :

For

For my Lavinia I lamented more,  
Then for my two and twenty sonnes before.

When as I sawe she could not write nor speake,  
With griefe mine aged heart began to breake;  
We spred an heape of sand upon the ground,  
Whereby those bloudy tyrants out we found.

For with a staffe without the help of hand,  
She writt these wordes upon the plat of sand:  
"The lustfull sonnes of the proud emperesse  
"Are doers of this hateful wickednesse."

I tore the milk-white hairs from off mine head,  
I curst the houre, wherein I first was bred,  
I wisht this hand, that fought for countrie's fame,  
In cradle rockt, had first been stroken lame.

The Moore delighting still in villainy,  
Did say, to sett my sonnes from prision free,  
I should unto the king my right hand give,  
And then my three imprisoned sonnes should live.

The Moore I caus'd to strike it off with speede,  
Whereat I grieved not to see it bleed,  
But for my sonnes would willingly impart,  
And for their rancome send my bleeding heart.

But as my life did linger thus in paine,  
They sent to me my bootlesse hand againe,  
And therewithal the heades of my three sonnes,  
Which filled my dying heart with fresher moanes.

Then past reliefe I upp and downe did goe,  
And with my tears writ in the dust my woe:

I shot my arrowes † towards heaven hie, 95  
And for revenge to hell did often crye,

The empresse then, thinking that I was mad,  
Like furies she and both her sonnes were clad  
(She nam'd Revenge, and Rape and Murder they)  
To undermine and heare what I would say. 100

I fed their foolish veines † a certaine space,  
Untill my friendes did find a secrett place,  
Where both her sonnes unto a post were bound,  
And just revenge in cruell sort was found.

I cut their throates, my daughter held the pan 105  
Betwixt her stumpes, wherein the bloud it ran :  
And then I ground their bones to powder small,  
And made a paste for pyes streight therewithall,

Then with their fleshe I made two mighty pyes,  
And at a banquet servde in stately wise: 110  
Before the empresse set this loathsome meat ;  
So of her sonnes own flesh she well did eat.

Myselfe bereav'd my daughter then of life,  
The empresse then I slewe with bloody knife,  
And stabb'd the emperour immediatelie, 115  
And then myself : even soe did Titus die.

Then this revenge against the Moore was found  
Alive they sett him halfe into the ground.  
Whereas

† If the ballad was written before the play, I should suppose this to be only a metaphorical expression, taken from that in the Psalms, " They shoot out their arrowes, even bitter words." Ps. 64. 3.

† i. e. encouraged them in their foolish humours, or fancies.

Whereas he stood untill such time he starv'd :  
And soe God send all murderers may be serv'd. 120

XII.

TAKE THOSE LIPS AWAY.

*The first stanza of this little sonnet, which an eminent critic † justly admires for its extreme sweetness, is found in Shakespeare's MEASURE FOR MEASURE, A. 4. sc. 1. Both the stanzas are preserved to Beaum. and Fletcher's BLOODY BROTHER, A. 5. sc. 2. Sewel and Gildon have printed it among Shakespeare's smaller Poems, but they have done the same by twenty other pieces that were never writ by him; their book being a wretched heap of inaccuracies and mistakes. It is not found in Taggard's old edition of Shakespeare's SONNETS reprinted by Lintot.*

TAKE, oh take those lips away,  
That so sweetly were forsworne;  
And those eyes; the breake of day,  
Lights, that do misleade the morne :  
But my kisses bring againe,  
Seales of love, but seal'd in vaine.  
Hide, oh hide those hills of snowe,  
Which thy frozen bosom beares,  
On whose tops the pinkes that growe,  
Are of those that April wears : 10  
But first set my poor heart free,  
Bound in those icy chains by thee.

XIII.

KING LEIR AND HIS THREE DAUGHTERS.

*The Reader has here an ancient ballad on the subject of KING LEAR, which (as a sensible female critic has well observed)*

† Bp. Warb. in his Shakesp.

observed †) bears so exact an analogy to the argument of Shakespeare's play, that his having copied it could not be doubted, if it were certain, that it was written before the tragedy. Here is found the hint of Lear's madness, which the old chronicles ‡ do not mention, as also the extravagant cruelty exercised on him by his daughters : In the death of Lear they likewise very exactly coincide.—The misfortune is that there is nothing to assist us in ascertaining the date of the ballad but what little evidence arises from within, this the Reader must weigh and judge for himself.—After all, 'tis possible that Shakespeare and the author of this ballad might both of them be indebted to a more ancient dramatic Writer. For that an old play of KING LEIR had been exhibited before Shakespeare wrote, and is even still extant in print, I am assured upon undoubted authority, tho' I have not been so lucky as to obtain a sight of it.

This ballad is given from an ancient copy in the "Golden Garland" bl. let. intitled, "A lamentable song of the Death of King Leir, and his three daughters. To the Tune of When flying fame."

**K**ING Leir once ruled in this land,  
 With princely power and peace,  
 And had all things with hearts content,  
 That might his joys increase :  
 Amongst those things that nature gave, 5  
 Three daughters fair had he,  
 So princely seeming beautiful,  
 As fairer could not be.

So on a time it pleas'd the king  
 A question thus to move, 10  
 Which of his daughters to his grace  
 Could shew the dearest love :

For

† Shakespeare illustrated, Vol. 3. p. 302.

‡ See Jeffery of Monmouth, Holingshed, &c. who relate Leir's history in many respects the same as the ballad.

For to my age you bring content,  
 Quoth he, then let me hear  
 Which of you three in plighted troth, 15  
 The kindest will appear.

To whom the eldest thus began,  
 Dear father, mind, quoth she,  
 Before your face, to do you good,  
 My blood shall render'd be : 20  
 And for your sake my bleeding heart  
 Shall here be cut in twain,  
 Ere that I see your reverend age  
 The smallest grief sustain.

And so will I the second said : 25  
 Dear father, for your sake,  
 The worst of all extremities  
 I'll gently undertake ;  
 And serve your highness night and day  
 With diligence and love ; 30  
 That sweet content and quietness ;  
 Discomforts may remove.

In doing so, you glad my soul,  
 The aged king reply'd ;  
 But what sayst thou, my youngest girl, 35  
 How is thy love ally'd ?  
 My love (quoth young Cordelia then)  
 Which to your grace I owe,  
 Shall be the duty of a child,  
 And that is all I'll show, 40

And wilt thou show no more, quoth he,  
 Than doth thy duty bind ?

I well

I well perceive thý love is small,

When as no more I find :

Henceforth I banish thee my court,

Thou art no child of mine ;

Nor any part of this my realm ;

By favour shall be thine.

Thy elder sisters loves are more

Than well I can demand,

To whom I equally bestow

My kingdome and my land ::

My pompal state and all my goods,

That lovingly I may

With those thy sisters be maintain'd:

Until my dying day.

Thus flattering speeches won renown,

By these two sitters here :

The third had causeless banishment,

Yet was her love more dear :

**For poor Cordelia patiently**

Went wandering up and down,

Unhelp'd, unpity'd, gentle maid,

Through many an English town :

Until at last in famous France

She gentler fortunes found ;

Though poor and bare, yet she was deem'd

The fairest on the ground :

Where when the king her virtues heard,

And this fair lady seen,

**With full consent of all his court**

**He made his wife and queen.**

Her father 'old' king Lear this while

With his two daughters flaid,

## Forgetful

Forgetful of their promis'd loves, 75  
 Full soon the same decay'd,  
 And living in queen Ragan's court,  
 The eldest of the twain,  
 She took from him his chiefest means,  
 And most of all his train. 80

For whereas twenty men were wont  
 To wait with bended knee:  
 She gave allowance but to ten,  
 And after scarce to three:  
 Nay, one she thought too much for him; 85  
 So took she all away,  
 In hope that in her court, good king,  
 He would no longer stay.

Am I rewarded thus, quoth he,  
 In giving all I have 90  
 Unto my children, and to beg  
 For what I lately gave?  
 I'll go unto my Gonorell;  
 My second child, I know,  
 Will be more kind and pitiful, 95  
 And will relieve my woe.

Full fast he hies then to her court;  
 Where when she heard his moan  
 Return'd him answer, That she griev'd,  
 That all his means were gone: 100  
 But no way could relieve his wants;  
 Yet if that he would stay  
 Within her kitchen, he should have  
 What scullions gave away.

When he had heard with bitter tears, 105  
 He made his answer then;

In

In what I did let me be made  
 Example to all men.  
 I will return again, quoth he,  
 Unto my Ragan's court ; 110  
 She will not use me thus, I hope,  
 But in a kinder sort.

Where when he came, she gave command  
 To drive him thence away :  
 When he was well within her court 115  
 (She said) he should not stay.  
 Then back again to Gonorell,  
 The woefull king did hie,  
 That in her kitchen he might have  
 What scullion boys set by. 120

But there of that he was deny'd,  
 Which she had promis'd late :  
 For once refusing, he should not  
 Come after to her gate.  
 Thus twixt his daughters, for relief 125  
 He wandered up and down ;  
 Being glad to feed on beggars food,  
 That lately wore a crown.

And calling to remembrance then  
 His youngest daughters words, 130  
 That said the duty of a child  
 Was all that love affords :  
 But doubting to repair to her,  
 Whom he had banish'd so,  
 Grew frantick mad ; for in his mind 135  
 He bore the wounds of woe :

Which made him rend his milk-white locks,  
 And tresses from his head,

And

And all with blood bestain his cheeks,  
 With age and honour spread ; 140  
 To hills and woods and watry founts,  
 He made his hourly moan,  
 Till hills and woods, and senseless things,  
 Did seem to sigh and groan.

Even thus posselt with discontents, 145  
 He pass'd o'er to France,  
 In hopes from fair Cordelia there,  
 To find some gentler chance.  
 Most virtuous dame ! which when she heard  
 Of this her father's grief, 150  
 As duty bound, she quickly sent  
 Him comfort and relief :

And by a train of noble peers,  
 In brave and gallant fort,  
 She gave in charge he should be brought 155  
 To Aganippus' court ;  
 Whose royal king, with noble mind  
 So freely gave consent,  
 To muster up his knights at arms,  
 To fame and courage bent. 160

And so to England came with speed,  
 To repossesse king Leir,  
 And drive his daughters from their thrones  
 By his Cordelia dear :  
 Where she, true-hearted noble queen, 165  
 Was in the battel slain :  
 Yet he good king, in his old days,  
 Posselt his crown againe.

But when he heard Cordelia's death,  
 Who died indeed for love 170  
 Of

Of her dear father, in whose cause  
 She did this battel move ;  
 He swooning fell upon her breast,  
 From whence he never parted :  
 But on her bosom left his life,  
 That was so truly hearted:

175

The lords and nobles when they saw  
 The end of these events,  
 The other sisters unto death  
 They doomed by consents :  
 And being dead, their crowns they left  
 Unto the next of kin :  
 Thus have you seen the fall of pride,  
 And disobedient sin.

180

## XIV.

## YOUTH AND AGE,

— is found in the little collection of Shakespeare's Sonnets, intitled the PASSIONATE PILGRIM †, the greatest part of which seem to relate to the amours of Venus and Adonis, being little effusions of fancy, probably written, while he was composing his larger Poem on that subject. The following seems intended for the mouth of Venus, weighing the comparative merits of youthful Adonis and aged Vulcan. In the "Garland of good will," it is reprinted, with the addition of IV. more such stanzas, but evidently written by a meaner pen.

## CRABBED Age and Youth

Cannot live together ;

Youth is full of pleasance,

Age is full of care :

Youth like summer morn,

Age like winter weather,

5

Youth

† See above, page 180.

Youth like summer brave,  
 Age like winter bare :  
 Youth is full of sport,  
 Ages breath is short ; 10  
 Youth is nimble, Age is lame :  
 Youth is hot and bold,  
 Age is weak and cold ;  
 Youth is wild, and Age is tame.  
 Age, I do abhor thee, 15  
 Youth, I do adore thee,  
 O, my love, my love is young :  
 Age, I do defie thee ;  
 Oh sweet shepheard, hie thee,  
 For methinks thou stays too long. 20

XV.

THE FROLICKSOME DUKE, OR THE TINKER'S  
 GOOD FORTUNE.

*The following ballad is upon the same subject, with the INDUCTION to Shakespeare's TAMING OF THE SHREW: whether it may be thought to have suggested the hint to the Dramatic poet, or is not rather of later date, the reader must determine.*

*The story is told † of PHILIP the GOOD, Duke of Burgundy; and is thus related by an old English writer: "The said Duke, at the marriage of Eleonora, sister to "the king of Portugall at Bruges in Flanders, which "was solemnised in the deepe of winter, when as by "reason of unseasonable weather he could neither hawke "nor hunt, and was now tired with cards, dice, &c. "and such other domestick sports, or to see ladies dance; "with some of his courtiers, he would in the evening "walke disguised all about the towne. It so fortun'd, "as*

† By Ludov. Vives in Epist. & Pont. Heut. Rerum Burgund. lib. 4.

" as he was walking late one night, he found a country  
 " fellow dead drunke, snorting on a bulke; he caused his  
 " followers to bring him to his palace, and there strip-  
 " ping him of his old clothes, and attyring him after the  
 " court fashbion, when he wakened, he and they were all  
 " ready to attend upon his excellency, and persuaide him  
 " him that he was some great Duke. The poor fellow  
 " admiring how he came there, was served in state all  
 " day long: after supper he saw them dance, heard mu-  
 " sicke, and all the rest of those court-like pleasures: but  
 " late at night, when he was well tyled, and again  
 " fast asleepe, they put on his old robes, and so conveyed  
 " him to the place, where they first found him. Now the  
 " fellow had not made them so good sport the day before,  
 " as he did now, when he returned to himself: all the  
 " jest was to see how he looked upon it. In conclusion,  
 " after some little admiration, the poore man told his  
 " friends he had seen a vision; constantly beleevved it;  
 " would not otherwise be perswaded, and so the jest end-  
 " ed." *Burton's Anatomy of melancholy. Pt. 2. sect.*  
*2. Memb. 4. 2d. Ed. 1624. fol.*

This ballad is given from a black letter in the Pepys  
 Collection, which is intituled as above, "To the tune of,  
 Fand boy."

**N**OW as fame does report, a young duke keeps a  
 court,

One that pleases his fancy with frolicksome sport:  
 But amongst all the rest, here is one I protest, [jest:  
 Which will make you to smile when you hear the true  
 A poor tinker he found, lying drunk on the ground, 5  
 As secure in a sleep as if laid in a swound.

The duke said to his men, William, Richard, and Ben,  
 Take him home to my palace, we'll sport with him  
 then,

O'er a horse he was laid, and with care soon convey'd  
 To the palace, altho' he was poorly arrai'd: 10

Then

Then they stript off his cloaths, both his shirt, shoes and  
And they put him to bed for to take his repose. [hose,

Having pull'd off his shirt, which was all over durt,  
They did give him clean holland, this was no great  
hurt :

On a bed of soft down, like a lord of renown, 15  
They did lay him to sleep the drink out of his crown :  
In the morning when day, then admiring he lay,  
For to see the rich chamber both gaudy and gay.

Now he lay something late, in his rich bed of state,  
Till at last knights and squires they on him did wait : 20  
And the chamberling bare, then did likewise declare,  
He desir'd to know what apparel he'd ware :

The poor tinker amaz'd, on the gentleman gaz'd,  
And admired how he to this honour was rais'd.

Tho' he seem'd something mute, yet he chose a rich  
suit,

Which he straitways put on without longer dispute ; 26  
With a star on his side, which the tinker oft ey'd,  
And it seem'd for to swell him \* no' little with pride ;  
For he said to himself, Where is Joan my sweet wife ?  
Sure she never did see me so fine in her life. 30

From a convenient place, the right duke his good grace,  
Did observe his behaviour in every case.

To a garden of state, on the tinker they wait, [great :  
Trumpets sounding before him : thought he this is  
Where an hour or two, pleasant walks he did view, 35  
With commanders and squires in scarlet and blew.

A fine dinner was drest, both for him and his guests,  
He was plac'd at the table above all the rest,

In a rich chair ' or bed,' lin'd with fine crimson red,  
 With a rich golden canopy over his head:      40  
 As he sat at his meat, the musick play'd sweet,  
 With the choicest of singing his joys to compleat.

While the tinker did dine, he had plenty of wine,  
 Rich canary with sherry and tent superfine.  
 Like a right honest soul, faith, he took off his bowl, 45  
 Till at last he began for to tumble and roul      [snore,  
 From his chair to the floor, where he sleeping did  
 Being seven times drunker then ever before.

Then the duke did ordain, they should strip him amain,  
 And restore him his old leather garments again:      50  
 'Twas a point next the worst, yet perform it they must,  
 And they carry'd him strait where they found him at  
 first;

Then he slept all the night, as indeed well he might,  
 But when he did waken his joys took their flight.

For his glory ' to him' so pleasant did seem,      55  
 That he thought it to be but a meer golden dream;  
 Till at length being brought to the duke, where he  
 sought

For a pardon as fearing he had set him at nought;  
 But his highness he said, Thou'rt a jolly bold blade,  
 Such a frolick before I think never was plaid.      60

Then his highness bespoke him a new suit and cloak,  
 Which he gave for the sake of this frolicksome joak;  
 Nay, and five hundred pound, with ten acres of ground,  
 Thou shalt never, said he, range the counteries round,  
 Crying old brags to mend, for I'll be thy good friend, 65  
 Nay, and Joan thy sweet wife shall my duchess attend.

Then

Then the tinker reply'd, What I must Joan my sweet  
 Be a lady in chariots of pleasure to ride? [bride  
 Must we have gold and land e'ry day at command?  
 Then I shall be a squire I well understand: 70  
 Well I thank your good grace, and your love I embrace,  
 I was never before in so happy a case.

XVI.

THE FRIAR OF ORDERS GRAY.

*Dispersed thro' Shakespeare's plays are innumerable little fragments of ancient ballads, the intire copies of which, could not be recovered. Many of these being of the most beautiful and pathetic simplicity, the Editor was tempted to select some of them, and with a few supplemental stanzas to connect them together and form them into a little TALE, which is here submitted to the Reader's candour.*

*One small fragment was taken from Beaumont and Fletcher.*

**I**T was a friar of orders gray,  
 Walkt forth to tell his beades;  
 And he met with a lady faire,  
 Clad in a pilgrime's weedes.

Now Christ thee save, thou reverend friar, 3  
 I pray thee tell to me,  
 If ever at yon holy shrine  
 My true love thou didst see.

And how should I know your true love,  
 From many another one? 10  
 O by his cockle hat, and staff,  
 And by his sandal shoone †.

But  
 † These are the distinguishing marks of a pilgrim.  
 The

But chiefly by his face and mien,  
 That were so fair to view ;  
 His flaxen locks that sweetly curl'd, 15  
 And eyne of lovely blue.

O lady, he is dead and gone !  
 Lady, he's dead and gone !  
 And at his head a green grafs turfe,  
 And at his heels a stone. 20

Within these holy cloysters long  
 He languisht, and he dyed,  
 Lamenting of a ladyes love,  
 And 'playning of her pride.

Here bore him barefac'd on his bier 25  
 Six proper youths and tall,  
 And many a tear bedew'd his grave  
 Within yon kirk-yard wall.

And art thou dead, thou gentle youth !  
 And art thou dead and gone ! 30  
 And didst thou dye for love of me !  
 Break, cruel heart of stone !

O weep not, lady, weep not soe ;  
 Some ghostly comfort seek :  
 Let not vain sorrow rive thy heart, 35  
 Ne teares bedew thy cheek.

O do

*The chief places of devotion being beyond sea, the pilgrims were wont to put cockle shells in their hats to denote the intention or performance of their pilgrimage: Warb. Shakesp. Vol. 8. p. 224.*

O do not, do not, holy friar,  
My sorrow now reprove ;  
For I have lost the sweetest youth,  
That e'er wan ladies love. 40

And nowe, alas ! for thy sad losse,  
I'll evermore weep and sigh ;  
For thee I only wisht to live,  
For thee I wish to dye.

Weep no more, lady, weep no more, 45  
Thy sorrowe is in vaine :  
For, violets pluckt the sweetest showers  
Will ne'er make grow againe.

Our joys as winged dreams doe flye,  
Why then should sorrow last ? 50  
Since grief but aggravates thy losse,  
Grieve not for what is past.

O say not soe, thou holy friar ;  
I pray thee, say not soe :  
For since my true-love dyed for mee, 55  
'Tis meet my tears should flow.

And will he ne'er come again ?  
Will he ne'er come again ?  
Ah ! no, he is dead and laid in his grave, 60  
For ever to remain.

His cheek was redder than the rose,  
The comliest youth was he :—  
But he is dead and laid in his grave :  
Alas, and woe is me !

Sigh no more, lady, sigh no more,  
Men were deceivers ever :  
One foot on sea and one on land,  
To one thing constant never.

65

Hadst thou been fond, he had been false,  
And left thee sad and heavy ;  
For young men ever were fickle found,  
Since summer trees were leafy.

70

Now say not so, thou holy friar,  
I pray thee say not soe :  
My love he had the truest heart :  
O he was ever true !

75

And art thou dead, thou much lov'd youth,  
And didst thou dye for mee ?  
Then farewell home ; for, ever-more  
A pilgrim I will bee.

80

But first upon my true-loves grave  
My weary limbs I'll lay,  
And thrice I'll kiss the green-grass turf,  
That wraps his breathless clay.

Yet stay, fair lady ; rest awhile  
Beneath this cloyster wall :  
See through the hawthorn blows the cold wind,  
And drizzly rain doth fall.

85

O stay me not, thou holy friar ;  
O stay me not I pray :  
No drizzly rain that falls on me,  
Can wash my fault away.

90

Ye

Yet stay, fair lady, turn again,  
And dry those pearly tears ;  
For see beneath this gown of gray 95  
Thy owne true-love appears.

Here forc'd by grief, and hopeles love,  
These holy weeds I fought ;  
And here amid these lonely walls  
To end my days I thought. 100

But haply for my year of grace †  
Is not yet past away,  
Might I still hope to win thy love,  
No longer would I stay.

Now farewell grief, and welcome joy 105  
Once more unto my heart :  
For since I have found thee, lovely youth,  
We never more will part.

† *The year of probation, or noviciate.*

THE END OF THE SECOND BOOK.

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ANCIENT  
SONGS AND BALLADS,  
&c.

SERIES THE FIRST.  
BOOK III.

I.  
THE MORE MODERN BALLAD OF  
CHEVY CHACE.

*At the beginning of this volume we gave the old original Song of CHEVY CHACE. The reader has here the more improved edition of that fine Heroic ballad. It will afford an agreeable entertainment to the curious to compare them together, and to see how far the latter bard has excelled his predecessor, and where he has fallen short of him. For tho' he has every where improved the versification, and generally the sentiment and diction; yet some few passages retain more dignity in the ancient copy; at least the obsolescence of the stile serves as a veil to hide whatever might appear too familiar or vulgar in them. Thus, for instance, the catastrophe of the gallant Witherington is in the modern copy express'd in terms which never fail at present to excite ridicule: whereas in the original it is related in a plain and pathetic simplicity, that is liable to no such unlucky effect: See the stanza in page. 13. which in modern orthography, &c. would run thus,*

“ For

# ANCIENT SONGS, &c. 197

- “ For Witherington my heart is woe,  
 “ That ever he slain should be :  
 “ For when his legs were betwixt in two,  
 “ He knelt and fought upon his knee.”

So again the stanza which describes the fall of Montgomery is somewhat more elevated in the ancient copy,

- “ The dint it was both sad and sore,  
 “ He on Montgomery set :  
 “ The swan-feathers his arrow bore  
 “ With his hearts blood were wet.” p. 11.

We might also add, that the circumstances of the battle are more clearly conceived, and the several incidents more distinctly marked in the old original, than in the improved copy. It is well known that the ancient English weapon was the long bow, and that this nation excelled all others in archery ; while the Scottish warriors chiefly depended on the use of the spear : this characteristic difference never escapes our ancient bard, whose description of the first onset, (p. 8.) is to the following effect.

“ The proposal of the two gallant earls to determine the dispute by single combat being over-ruled : the English, says he, who stood with their bows ready bent, gave a general discharge of their arrows, which slew seven score spearmen of the enemy : but notwithstanding so severe a loss, Douglas like a brave captain kept his ground. He had divided his forces into three columns, who as soon as the English had discharged the first volley, bore down upon them with their spears, and breaking through their ranks reduced them to close fighting. The archers upon this dropt their bows and had recourse to their swords, and there followed so sharp a conflict, that multitudes on both sides lost their lives.” In the midst of this general engagement, at length the two great earls meet, and after a spirited rencounter agree to breathe ; upon which a parley ensues, that would do honour to Homer himself.

Nothing can be more pleasingly distinct and circumstantial than this: whereas the modern copy, tho' in general it has great merit, is here unluckily both confused and obscure. Indeed the original words seem here to have been totally misunderstood. "Yet bydys the yerl Douglas upon the BENT," evidently signifies, "yet the earl Douglas abides in the FIELD:" Whereas the more modern bard seems to have understood by BENT, the inclination of his mind, and accordingly runs quite off from the subject,

"To drive the deer with hound and horn

"Earl Douglas had the bent."

v. 109.

ONE may also observe a generous impartiality in the old original bard, when in the conclusion of his tale he represents both nations as quitting the field without any reproachful reflection on either: tho' he gives to his own countrymen the credit of being the smaller number.

"Of fifteen hundred archers of England

"Went away but fifty and three,

"Of twenty hundred spearmen of Scotland,

"But even five and fifty."

p. 12.

He attributes FLIGHT to neither party, as hath been done in the modern copies of this ballad, as well Scotch as English. For, to be even with our latter bard, who makes the Scots to FLEE; some reviser of North Britain has turned his own arms against him, and printed an Edition at Glasgow, in which the lines are thus transposed,

"Of fifteen hundred Scottish spears

"Went hame but fifty three:

"Of twenty hundred Englishmen

"Scarce fifty five did flee."

And to countenance this change he has suppressed the two stanzas between ver. 241. and ver. 249.—From this Edition I have reformed the Scottish names in pag. 207. which in the modern English ballad appeared to be corrupted.

When I call the present admired ballad modern, I only mean that it is comparatively so, for that it could not be

writ

writ much later than the time of *Q. Elizabeth*, I think may be made appear, nor yet does it seem to be older than the latter end of her reign. Sir Philip Sidney when he complains of the antiquated phrase of *CHEVY CHACE*, could never have seen this improved copy, the language of which is not more ancient than that he himself used. It is probable that the encomiums of so admired a writer excited some bard to revise the ballad, and to free it from those faults he had objected to it. That it could not be much later than that time appears from the phrase *DOLEFUL DUMPS*: which in that age carried no ill sound with it, but to the next generation became ridiculous. We have seen it pass uncensured in a sonnet that was at that time in request, and where it could not fail to have been taken notice of, had it been in the least exceptionable: see above p. 141, 2: Yet in about half a century after, it was become burlesque. See *Hudibras*, Pt. 1. c. 3. v. 95.

THIS much premised, the reader that would see the general beauties of this ballad set in a just and striking light may consult the excellent criticism of Mr. Addison.† With regard to its subject, it has already been considered in page 3d. The conjectures there offered will receive confirmation from a passage in the *Memoirs of Cary Earl of Monmouth*, 8vo. 1759. p. 165. Whence we learn that it was an ancient custom with the borderers of the two kingdoms when they were at peace, to send to the Lord Wardens of the opposite Marches for leave to hunt within their districts. If leave was granted, then towards the end of summer they would come and hunt for several days together “with their *GREY-HOUNDS FOR DEER*.” but if they took this liberty unpermitted, then the Lord Warden of the border so invaded, would not fail to interrupt their sport and chastise their boldness. He mentions a remarkable instance that happened while he was Warden, when some Scots Gentlemen coming to hunt in defiance of him, there must have ensued such an action as this of *Chevy Chace*, if the intruders had been proportionably numerous and well-armed; for upon their being attacked by his men at arms, he tells us, “some hurt was done, tho’ he had given especiall order that they should shed

K 4

† In the *Spectator*, No. 70, 74.

as little blood as possible." They were in effect overpowered and taken prisoners, and only released on their promise to abstain from such licentious sporting for the future.

The following text is given from a copy in the Editor's folio MS. compared with two or three others printed in black letter.—In the second volume of Dryden's *Miscellanies* may be found a translation of *Chevy Chace* in Latin Rhymes. The translator, Mr. Henry Bold of New College, undertook it at the command of Dr. Compton, bishop of London; who thought it no derogation to his episcopal dignity, to avow a fondness for this excellent old ballad. See the preface to Bold's *Latin Songs*, 1685. 8vo.

**G**OD prosper long our noble king,  
Our lives and safetyes all;  
A woful hunting once there did  
In Chevy-Chace befall;

To drive the deere with hound and horne,  
Earl Percy took his way;  
The child may rue that is unborne,  
The hunting of that day.

The stout Earl of Northumberland  
A vow to God did make,  
His pleasure in the Scottish woods  
Three summers days to take;

The cheefest harts in Chevy-Chace  
To kill and beare away.  
These tydings to Earl Douglas came,  
In Scotland where he lay:

Who sent Earl Percy present word,  
He wold prevent his sport.  
The English earl not fearing this,  
Did to the woods resort;

20  
With

With fifteen hundred bow-men bold,  
All chosen men of might,  
Who knew full well in time of neede,  
To aime their shafts aright.

The gallant greyhounds swiftly ran, 25  
To chase the fallow-deere:  
On Monday they began to hunt,  
Ere day-light did appeare;

And long before high noone they had  
An hundred fat buckes slaine; 30  
Then having din'd, the drovers went  
To rouse them up againe.

The bow-men mustered on the hills,  
Well able to endure;  
Theire backsides all, with speciall care, 35  
That day were guarded sure.

The hounds ran swiftly through the woods,  
The nimble deere to take,  
And with their cryes the hills and dales  
An eccho shrill did make. 40

Lord Percy to the quarry went,  
To view the tender deere;  
Quoth he, Earl Douglas promised  
This day to meete me heere:

But if I thought he would not come, 45  
No longer wold I stay.  
With that, a brave younge gentleman  
Thus to the earle did say;

Loe yonder doth Earl Douglas come,  
 His men in armour bright; 50  
 Full twenty hundred Scottish speares  
 All marching in our fight;

All men of pleasant Tivydale,  
 Fast by the river Tweede:  
 Then cease your sport, Earl Percy said, 55  
 And take your bowes with speede:

And now with me, my cōuntrymen,  
 Your courage forth advance;  
 For never was there champion yet,  
 In Scotland or in France, 60

That ever did on horsebacke come,  
 But if my hap it were,  
 I durst encounter man for man,  
 With him to breake a speare.

Earl Douglas on a milke-white steede 65  
 Most like a baron bold,  
 Rode foremost of his company,  
 Whose armour shone like gold:

Show me, sayd he, whose men you bee,  
 That hunt soe boldly heere, 70  
 That, without my consent, doe chafe  
 And kill my fallow-deere?

The man that first did answer make,  
 Was noble Percy hee;  
 Who sayd, We list not to declare, 75  
 Nor shew whose men wee bee:

Yet

Yet will we spend our dearest blood,  
Thy cheefest harts to slay.  
Then Douglas swore a solemne oathe,  
And thus in rage did say,

Ere thus I will out-braved bee,  
One of us two shall dye:  
I know thee well, an earl thou art;  
Lord Percy foe am I.

But trust me, Percy, pittye it were,  
And great offence to kill  
Any of these our harmlesse men,  
For they have done no ill.

Let thou and I the battell trye,  
And set our men aside.  
Accurs'd bee hee, Lord Percy sayd,  
By whome this is denyed.

Then stept a gallant squire forth,  
Witherington was his name,  
Who said, I wold not have it told  
To Henry our king for shame,

That e'er my captaine fought on foote,  
And I stood looking on.  
You bee two earls, sayd Witherington,  
And I a squire alone:

Ile dee the best that doe I may,  
While I have power to stand:  
While I have pow'r to weeld my sword,  
Ile fight with heart and hand.

Our English archers bent their bowes, 105  
 Their hearts were good and trew:  
 At the first flight of arrowes sent,  
 Full threescore Scots they flew.

To drive the deere with hound and horne,  
 Earl Douglas had the bent; 110  
 Two captaines mov'd with mickle pride,  
 Their spears to shivers went.

They clos'd full fast on everye side,  
 Noe slackness there was found;  
 And many a gallant gentleman 115  
 Lay gasping on the ground.

O Christ! it was a griefe to see,  
 And likewise for to heare,  
 The cries of men lying in their gore,  
 And scatter'd here and there. 120

At last these two stout earles did meet,  
 Like captaines of great might;  
 Like lyons wood, they layd on load,  
 And made a cruell fight:

They fought untill they both did sweat, 125  
 With swords of temper'd steele;  
 Until the blood, like drops of rain,  
 They trickling downe did feele.

Yield thee, Lord Percy, Douglas sayd;  
 In faith I will thee bring, 130  
 Where thou shalt high advanced bee  
 By James our Scottish king:

Thy ransome I will freely give,  
And thus report of thee,  
Thou art the most couragious knight, 135  
That ever I did see.

Noe, Douglas, quoth Earl Percy then,  
Thy proffer I doe scorne;  
I will not yeelede to any Scott,  
That ever yet was borne. 140

With that, there came an arrow keene  
Out of an English bow,  
Which strucke Earl Douglas to the heart,  
A deepe and deadlye blow:

Who never spoke more words than these, 145  
Fight on, my merry men all;  
For why, my life is at an end;  
Lord Percy sees my fall.

Then leaving life, Earl Percy tooke  
The dead man by the hand; 150  
And said, Earl Douglas for thy life  
Wold I had lost my land.

O Christ! my very heart doth bleed,  
With sorrow for thy sake;  
For sure, a more renowned knight 155  
Mischance did never take.

A knight amongst the Scotts there was,  
Which saw Earl Douglas dye,  
Who straight in wrath did vow revenge  
Upon the Lord Percy: 160

Sir Hugh Mountgomery was he call'd,  
 Who, with a speare most bright,  
 Well-mounted on a gallant steed,  
 Ran fiercely through the fight;

And past the English archers all, 165  
 Without all dread or feare;  
 And thro' Earl Percy's body then  
 He thrust his hatefull speare;

With such a vehement force and might  
 He did his body gore, 170  
 The speare went through the other side  
 A large cloth-yard, and more.

So thus did both these nobles dye,  
 Whose courage none cold staine  
 An English archer then perceiv'd 175  
 The noble earl was slaine;

He had a bow bent in his hand,  
 Made of a trusty tree;  
 An arrow of a cloth-yard long  
 Up to the head drew hee: 180

Against Sir Hugh Mountgomery,  
 So right the shaft he sett,  
 The grey goose-wing that was thereon,  
 In his hearts blood was wett.

This fight did last from breake of day, 185  
 Till setting of the sun;  
 For when they rung the evening-bell,  
 The battel scarce was done.

With brave Earl Percy, there was slaine

Sir John of Ogerton \*,

190

Sir Robert Ratcliff, and Sir John,

Sir James that bold baron :

And with Sir George and stout Sir James,

Both knights of good account,

Good Sir Ralph Rabby there was slaine,

195

Whose prowesse did surmount.

For Witherington needs must I wayle,

As one in doleful dumpes † ;

For when his leggs were smitten off,

He fought upon his stumpes,

200

And with Earl Douglas, there was slaine

Sir Hugh Mountgomery ;

Sir Charles Murray, that from the feeld

One foote would never flee.

Sir Charles Murray, of Ratcliff, too,

205

His sisters sonne was hee ;

Sir David Lamb, so well esteem'd,

Yet saved cold not be.

And

\* The Names here seem corrupted, Ogerton from Haggerston, Baron from Hearon, and Rabby from Rugby, yet with regard to,

Ver. 91 Ratcliffe] Edw. Radcliffe, mil. was Sheriff of Northumberland in 17 of Hen. 7: and others of the same surname afterwards (See Fuller, p. 313) Sir George Ratcliff, Knt. was one of the Commissioners of Inclosure in 1552. (See Nicholson p. 330.)—of this family was the late Earl of Derwentwater, who was beheaded in 1715.

† i. e. "I, as one in deep concern, must lament." The construction here has generally been misunderstood.



Now God be with him, said our king,  
Sith it will no better bee ;  
I trust I have, within my realme,  
Five hundred as good as hee :

240

Yett shall not Scotts nor Scotland say,  
But I will vengeance take,  
I'll be revenged on them all,  
For brave Earl Percy's sake.

This vow full well the king perform'd  
After, on Humbledowne ;  
In one day, fifty knights were slayne,  
With lords of great renowne :

245

And of the rest, of small account,  
Did manye thousands dye :  
Thus endeth the hunting of Chevy-Chace,  
Made by the Earl Percy.

250

God save the king, and blefs this land  
In plenty, joy, and peace ;  
And grant henceforth, that foule debate  
'Twixt noblemen may cease.

255

## II.

### DEATH'S FINAL CONQUEST.

*These fine moral stanzas were originally intended for a solemn funeral song in a play of James Shirley's, intituled "The Contention of Ajax and Ulysses:" no date, 8vo. — Shirley flourished as a dramatic writer early in the reign of Charles I: but he outlived the Restoration. His death happened Oct. 29. 1666. Æt. 72.*

*This little poem was written long after many of those that follow, but is inserted here as a kind of Dirge to the foregoing piece.*

THE

THE glories of our blood and state  
 Are shadowes, not substantial things ;  
 There is no armour against fate :  
 Death lays his icy hands on kings :  
     Scepter and crown  
     Must tumble down,  
 And in the dust be equal made  
 With the poor crooked scythe and spade.

5

Some men with swords may reap the field,  
 And plant fresh laurels where they kill ;  
 But their strong nerves at last must yield  
     They tame but one another still.  
     Early or late  
     They stoop to fate,  
 And must give up their murmuring breath,  
 When they pale captives creep to death.

15

The garlands wither on your brow,  
 Then boast no more your mighty deeds,  
 Upon death's purple altar now  
     See where the victor victim bleeds ;  
     All heads must come  
     To the cold tomb,  
 Only the actions of the just  
 Smell sweet, and blossom in the dust.

20

## III.

## THE RISING IN THE NORTH.

*The subject of this ballad is the great Northern Insurrection in the 12th year of Elizabeth, 1569 ; which proved so fatal to Thomas Percy the seventh earl of Northumberland.*

*There had not long before been a secret negotiation entered*

ned

tered into between some of the Scottisb and English nobility, to bring about a marriage between Mary Q. of Scots, at that time a prisoner in England, and the Duke of Norfolk, a nobleman of excellent character, and firmly attached to the protestant religion. This match was proposed to all the most considerable of the English nobility, and among the rest to the Earls of Northumberland and Westmoreland, two noblemen very powerful in the North. As it seemed to promise a speedy and safe conclusion of the troubles in Scotland, with many advantages to the crown of England, they all readily consented to it, provided it should prove agreeable to Q. Elizabeth. The Earl of Leicester (Elizabeth's favourite) undertook to break the matter to her, but before he could find an opportunity, the affair had come to her ears by other hands, and she was thrown into a violent flame. The Duke of Norfolk, with several of his friends, was committed to the tower, and summons were sent to the Northern Earls instantly to make their appearance at court. It is said that the Earl of Northumberland, who was a man of a mild and gentle nature, was deliberating with himself whether he should not obey the message, and rely upon the queen's candour and clemency. when he was forced into desperate measures by a sudden report at midnight, Nov. 14. that a party of his enemies were come to seize on his person †. The Earl was then at his house at Topcliffe in Yorkshire. When rising hastily out of bed, he withdrew to the Earl of Westmoreland, at Brancepeth, where the country came into them and pressed them to take arms in their own defence. They accordingly set up their standards, declaring their intent was to restore the ancient religion, to remove evil counsellors from the queen, and cause justice to be done to the D. of Norfolk, and other lords in prison. Their common banner ‡ (on which was displayed the cross, together with the five wounds of Christ) was borne by an ancient gentleman, Richard Norton, Esq; of Norton-conyers: who, with his sons (among

† This circumstance is over-looked in the ballad.

‡ Besides this, the ballad mentions the separate banners of the two noblemen.

mong whom Christopher, Marmaduke and Thomas, are expressly named by Camden) distinguished himself on this occasion. Having entered Durham and caused mass to be said there, they marched on to Clifford-moor near Wetherbye, where they mustered their men. Their intention was to have marched to York, but altering their minds they fell upon Barnard's castle, which Sir George Bowes held out against them for eleven days. The two earls, who spent their large estates in hospitality, and were extremely beloved on that account, were masters of little ready money; the E. of Northumberland bringing with him only 8000 crowns, and the E. of Westmoreland nothing at all for the subsistence of their forces, they were not able to march to London, as they had at first intended. In these circumstances, Westmoreland began so visibly to despond, that many of his men slunk away, tho' Northumberland still kept up his resolution, and was master of the field till December 13. when the Earl of Sussex, accompanied by Lord Hunsden and others, having marched out of York at the head of a large body of forces, and being followed by a still larger army under the command of Ambrose Dudley Earl of Warwick, the insurgents retreated northwards, towards the borders, and there dismissing their followers, made their escape into Scotland. Tho' this insurrection had been suppressed with so little bloodshed, the Earl of Sussex and Sir George Bowes, marshal of the army, put vast numbers to death by martial Law, without any regular trial. The former of these caused at Durham sixty three constables to be hanged at once. And the latter made his boast that for sixty miles in length and forty in breadth, betwixt Newcastle and Wetherby, there was hardly a town or village wherein he had not executed some of the inhabitants. This exceeds the cruelties practised in the West after Monmouth's rebellion: but that was not the age of tenderness and humanity.

Such is the account collected from Stow, Speed, Camden, Carte and Rapin; it agrees in most particulars with the following ballad, which was apparently the production of some northern minstrel, who was well affected to the two noblemen. It is here printed from two

*MS. copies, one of them in the editor's folio collection. They contained considerable variations, out of which such readings were chosen as seemed most poetical and consonant to history.*

**L**ISTEN, lively lordings all,  
Lithe and listen unto mee,  
And I will sing of a noble earle,  
The noblest earle in the north countrie.

Earle Percy is into his garden gone, 5  
And after him walkes his faire ladie: †  
I heare a bird sing in mine eare,  
That I must either fight, or flee.

Now heaven forefend, my dearest lord,  
That e'er such harm should hap to thee: 10  
But goe to London to the court,  
And fair fall truth and honestie.

Now nay, now nay, my lady gay,  
Alas! thy counsell suits not mee;  
Mine enemies prevail so fast, 15  
That at the court I may not bee.

O goe to the court yet, good my lord,  
And take thy gallant men with thee:  
If any dare to doe you wrong,  
Then your warrant they may bee. 20

Now nay, now nay, thou lady faire,  
The court is full of subtiltie;  
And if I goe to the court, lady,  
Never more I may thee see.

Yet

† This lady was Anne daughter of Henry Somerset E. of Worcester.

Yet goe to the court, my lord, she sayes,      25  
 And I myfelfe will goe wi' thee.  
 At court then for my dearest lord,  
 His faithfull borrowe I will bee.

Now nay, now nay, my lady deare ;  
 Far lever had I lose my life,      30  
 Than leave among my cruell foes  
 My love in jeopardy and strife.

But come thou hither, my little foot-pàge,  
 Come thou hither unto mee,  
 To maister Norton thou must goe      35  
 In all the haste that ever may bee.

Commend me to that gentlemàn,  
 And beare this letter here fro mee ;  
 And say that earnestly I praye,  
 He will ryde in my companie.      40

One while the little footpage went,  
 And another while he ran ;  
 Until he came to his journeyes end,  
 The little footpage never blan.

When to that gentleman he came,      45  
 Down he knelt upon his knee ;  
 Quoth he, My lord commendeth him,  
 And sends this letter unto thee.

And when the letter it was redd  
 Affore that goodlye companie,      50  
 I wis, if you the truthe wold know,  
 There was many a weeping eye.

He

He sayd, Come thither, Christopher Norton,  
A gallant youth thou seemst to bee ;  
What doest thou counsell me, my sonne, 55  
Now that good earle's in jeopardy ?

Father, my counselle's fair and free ;  
That earle he is a noble lord,  
And whatsover to him you hight,  
I wold not have you breake your word. 60

Gramercy, Christopher, my sonne,  
Thy counselle well it liketh mee,  
And if we speed and scape with life,  
Well advanced thou shalt bee.

Come you hither, my nine good sonnes, 65  
Gallant men I trowe you bee :  
How many of you, my children deare,  
Will stand by that good earle and mee ?

Eight of them did answer make,  
Eight of them spake hastilie, 70  
O father, till the daye we dye  
We'll stand by that good earle and thee.

Gramercy now, my children deare,  
You shoue yourselves right bold and brave ;  
And whetherfoe'er I live or dye, 75  
A fathers blessing you shal have.

But what sayst thou, O Francis Norton,  
Thou art mine eldest sonn and heire :  
Somewhat lyes brooding in thy breast,  
Whatever it bee, to mee declare. 80

Father,

Father, you are an aged man,  
 Your head is white, your bearde is gray,  
 It were a shame at these your yeares  
 For you to ryse in such a fray.

Now fye upon thee, coward Francis, 85  
 Thou never learnedst this of mee:  
 When thou wert yong and tender of age,  
 Why did I make foe much of thee?

But, father, I will wend with you, 90  
 Unarm'd and naked will I bee,  
 And he that strikes against the crowne,  
 Ever an ill death may he dee.

Then rose that reverend gentleman, 95  
 And with him came a goodlye band  
 To join with the brave Earl Percy,  
 And all the flower o' Northumberland.

With them the noble Nevill came,  
 The earle of Westmorland was hee:  
 At Wetherbye they mustred their host,  
 Thirteen thousand faire to see. 100

Lord Westmorland his ancyent raise,  
 The dun bull he rays'd on hye,  
 Three dogs with golden collars brave  
 Were there sett out most royallye.

Earl Percy there his ancyent spred, 105  
 The halfe moone shining all foe faire:  
 The Nortons ancyent had the crosse,  
 And the five wounds our Lord did beare.

Then

Then Sir George Bowes he straitwaye rose,  
 After them some spoyle to make: 110  
 Those noble earles turn'd backe againe,  
 And aye they vowed that knight to take.

That baron he to his castle fled,  
 To Barnard castle then fled hee.  
 The uttermost walles were eathe to win, 115  
 The earles have wonne them presentlie.

The uttermost walles were lime and bricke;  
 But thoughte they won them soon anone,  
 Long e'er they wan the innermost walles,  
 For they were cut in rocke of stone. 120

Then news unto leave London came  
 In all the speede that ever may bee,  
 And word is brought to our royall queene  
 Of the rysing in the North countrie.

Her grace she turned her round about, 125  
 And like a royall queene she swore, †  
 I will ordayne them such a breakfast,  
 As never was in the North before.

She caus'd thirty thousand men be rays'd,  
 With horse and harneis faire to see, 130  
 She caused thirty thousand men be raised,  
 To take the earles i'th' North countrie.

Wi' them the false Earl Warwick went,  
 Th' earle Suffex and the lord Hunfden;  
 Untill they to Yorke castle came 135  
 I wis, they never stint ne blan.

Vol. I. L Now

† This is quite in character: her majesty would some-  
 times swear at her nobles, as well as box their ears.

Now spread thy ancyent, Westmorland,  
 Thy dun bull faine would we spye:  
 And thou, the Earl o' Northumberland,  
 Now rayse thy half moone up on hye. 140

But the dun bulle is fled and gone,  
 And the halfe moone vanished away:  
 The Earles though they were brave and bold,  
 Against foe many could not stay.

Thee, Norton, wi' thine eight good sonnes, 145  
 They doom'd to dye, alas! for ruth!  
 Thy reverend lockes thee could not save,  
 Nor them their faire and blooming youthe.

Wi' them full many a gallant wight  
 They cruellye bereav'd of life: 150  
 And many a childe made fatherlesse,  
 And widowed many a tender wife.

## IV.

NORTHUMBERLAND BETRAYED  
BY DOUGLAS.

*This ballad may be considered as the sequel of the preceding. After the unfortunate Earl of Northumberland had seen himself forsaken of his followers, he endeavoured to withdraw into Scotland, but falling into the hands of the thievish borderers, was strip'd and otherwise ill-treated by them. At length he reached the house of Hector of Harlaw, an Armstrong, with whom he hoped to lie concealed: for Hector had engaged his honour to be true to him, and was under great obligations to this unhappy nobleman. But this faithless wretch betrayed his guest for a sum of money to Murray the Regent of Scotland, who sent him to the castle of Lough-leven, then belonging to*

*William*

William Douglas.—All the writers of that time assure us that Hector, who was rich before, fell shortly after into poverty, and became so infamous, that TO TAKE HECTOR'S CLOAK, grew into a proverb to express a man, who betrays his friend. See Camden, Carleton, Holingshed, &c.

Lord Northumberland continued in the castle of Lough-leven, till the year 1572; when James Douglas Earl of Morton, being elected Regent, he was given up to the Lord Hunsden, at Berwick, and being carried to York, suffered death. As Morton's party depended on Elizabeth for protection, an elegant Historian thinks, "it was scarce possible for them to refuse putting into her hands, a person who had taken up arms against her. But as a sum of money was paid on that account, and shared between Morton and his kinsman Douglas, the former of whom during his exile in England had been much indebted to Northumberland's friendship, the abandoning this unhappy nobleman to inevitable destruction, was deemed an ungrateful and mercenary act." Robertson's Hist.

So far history coincides with this ballad, which was apparently written by some northern bard, soon after the event. The interposal of the WITCH-LADY (v. 53.) is probably his own invention: yet even this hath some countenance from history; for about 25 years before, the Lady Jane Douglas, Lady Glamis, sister of the earl of Angus and nearly related to Douglas of Lough-leven, had suffered death for the pretended crime of witchcraft; who, it is presumed, is the lady alluded to, in verse 133.

The following is printed (like the former) from two copies: one of them in the Editor's folio MS: Which also contains another ballad on the escape of the E. of Westmoreland, who got safe into Flanders, and is feigned in the ballad to have undergone a great variety of adventures.

**H**OW long shall fortune faile me nowe,  
And hatrowe me with fear and dread?  
How long shall I in bale abide,  
In misery my life to lead?

To fall from my blifs, alas the while !  
 It was my fore and heavye lott :  
 And I must leave my native land,  
 And I must live a man forgot.

One gentle Armstrong I doe ken,  
 A Scot he is much bound to mee :  
 He dwelleth on the border side,  
 To him I'll goe right privilie.

Thus did the noble Percy 'plaine,  
 With a heavy heart and wel-way,  
 When he with all his gallant men  
 On Bramham moor had lost the day.

But when he to the Armstrongs came,  
 They dealt with him all treacherously,  
 For they did strip that noble earle :  
 And ever an ill death may they dye.

False Hector to Earl Murray sent,  
 To shew him where his guest did hide:  
 Who sent him to the Lough-leven,  
 With William Douglas to abide.

And when he to the Douglas came,  
 He halched him right curteouslie:  
 Say'd, Welcome, welcome, noble earle,  
 Here thou shalt safelye bide with mee.

When

 II  
 Scot  
 †

When he had in Lough-leven been  
 Many a month and many a day ; 30  
 To the regent || the lord warden † sent,  
 That bannisht earle for to betray.

He offered him great store of gold,  
 And wrote a letter fair to see :  
 Saying, Good my lord, grant me my boon, 35  
 And yield that banish man to mee.

Earle Percy at the supper late  
 With many a goodly gentleman :  
 The wylie Douglas then bespake,  
 And thus to flyte with him began : 40

What makes you be so sad, my lord,  
 And in your mind so sorrowfully ?  
 To-morrow a shootinge will be held  
 Among the lords of the North countrye.

The butts are sett, the shooting's made, 45  
 And there will be great royaltie :  
 And I am sworne into my bille,  
 Thither to bring my Lord Percie.

I'll give thee my hand, thou gentle Douglas,  
 And here by my true faith, quoth hee, 50  
 If thou wilt ride to the worldes end,  
 I will ride in thy companie.

L 3

And

|| James Douglas Earl of Morton, elected regent of  
 Scotland, Nov. 24, 1572.

† Of one of the English marches. Lord Hunjden.

And then bespake a lady faire,  
 Mary à Douglas was her name:  
 You shall bide here, good English lord,    55  
 My brother is a traiterous man.

He is a traitor stout and strong,  
 As I tell you in privitie:  
 For he has tane liverance of the earle †,  
 Into England now to 'liver thee.    60

Now nay, now nay, thou goodly lady,  
 The regent is a noble lord:  
 Ne for the gold in all Englànd,  
 The Douglas wold not break his word.

When the regent was a banisht man,    65  
 With me he did faire welcome find;  
 And whether weal or woe betide,  
 I still shall find him true and kind.

Tween England and Scotland 'twold break truce,  
 And friends again they wold never bee,    70  
 If they shold 'liver a banisht earle  
 Was driven out of his own countrie.

Alas! alas! my lord, she sayes,  
 Nowe mickle is their traitorie;  
 Then let my brother ride his ways,    75  
 And tell thofe English lords from thee,

How that you cannot with him ride,  
 Because you are in an isle of the sea †,    Then

† Of the earl of Morton, the Regent.

† i. e. Lake of Leven, which hath communication  
 with the sea.

Then ere my brother come againe  
To Edinbrow castle || Ile carry thee. 80

To the Lord Hume I will thee bring,  
He is well knowne a true Scots lord,  
And he will lose both land and life,  
Ere he with thee will break his word.

Much is my woe, Lord Percy sayd, 85  
When I thinke on my own countrie,  
When I thinke on the heavey happe  
My friends have suffered there formee.

Much is my woe, Lord Percy sayd,  
And fore those wars my minde distresse; 90  
Where many a widow lost her mate,  
And many a child was fatherlesse.

And now that I a banisht man,  
Shold bring such evil happe with mee,  
To cause my faire and noble friends 95  
To be suspect of treacherie.

This rives my heart with double woe;  
And lever had I dye this day,  
Then think a Douglas can be false,  
Or ever will his guest betray. 100

If you'll give me no trust, my lord,  
Nor unto mee no credence yield;  
Yet step one moment here aside,  
Ile showe you all your foes in field.

L 4

Lady,

|| At that time in the hands of the opposite faction.

Lady, I never loved witchcraft, 105  
 Never dealt in privy wyle;  
 But evermore held the high-waye  
 Of truth and honoure, free from guile.

If you'll not come yourselfe, my lorde,  
 Yet send your chamberlaine with mee; 110  
 Let me but speake three words with him,  
 And he shall come again to thee.

James Swynard with that lady went,  
 She showed him through the weme of her ring  
 How many English lords there were 115  
 Waiting for his master and him.

And who walkes yonder, my good lady,  
 So royallye on yonder greene?  
 O yonder is the lord Hunsdèn †:  
 Alas! he'll doe you drie and teene. 120

And who beth yonder, thou gay ladye,  
 That walkes so proudly him beside?  
 That is Sir William Drury ‖, she sayd,  
 A keen captaine he is and tryed.

How many miles is it, madame, 125  
 Betwixt yonde English lords and mee?  
 Marry it is thrice fifty miles,  
 To sayl to them upon the sea.

I never was on English ground,  
 Ne never sawe it with mine eye, 130  
 But

† *The Lord Warden of the East marches.*  
 ‖ *Governor of Berwick.*

But as my book it sheweth mee,  
And through my ring I may descrye.

My mother she was a witch ladye,  
And of her skille she learned mee,  
She wold let me see out of Lough-leven 135  
What they did in London citie.

But who is yond, thou lady faire,  
That looketh with sic an austerne face?  
Yonder is Sir John Foster †, quoth shee,  
Alas! he'll do ye fore disgrace. 140

He pulled his hatt down over his browe,  
And in his hearte he was full woe;  
And he is gone to his noble lord,  
Those sorrowfull tidings him to show.

Now nay, now nay, good James Swynard, 145  
I may not believe that witch ladie:  
The Douglasses were ever true,  
And they can ne'er prove false to mee.

I have now in Lough-leven been  
The most part of these years three, 150  
And I have never had noe outrake,  
Ne no good games that I cold see.

Therefore I'll to yond shooting wend,  
As to the Douglas I have hight:  
Betide me weale, betide me woe, 155  
He ne'er shall find my promise light.

L 5.

He

† *Warden of the Middle march.*

He writhe a gold ring from his finger,

And gave it to that faire ladie:

Sayes, It was all that I cold save,

In Harley woods where I cold bee \*

160

And wilt thou goe, thou noble lord,

Then farewell truth and honestie;

And farewell heart and farewell hand;

For never more I shall thee see.

The wind was faire, the boatmen call'd,

165

And all the saylors were on borde;

Then William Douglas took to his boat,

And with him went that noble lord.

Then he cast up a silver wand,

Says, Gentle lady, fare thee well!

170

The lady sett a figh soe deepe,

And in a dead swoone down shee fell.

Now let us goe back, Douglas, he sayd,

A sickness hath taken yond faire ladie;

If ought befall yond lady but good,

175

Then blamed for ever I shall bee.

Come on, come on, my lord, he fayer;

Come on, come on, and let her bee:

There's ladyes enow in Lough-leven

For to chear that gay ladie.

180

If you'll not turne yourself, my lord,

Let me goe with my chamberlaine;

We

\* i. e. *Where I was.* An ancient Idiom.

We will but comfort that faire lady,  
And we will return to you againe.

Come on, come on, my lord, he sayes, 185  
Come on, come on, and let her bee:  
My sifter is crafty, and wold beguile  
A thousand such as you and mee.

When they had sayled † fifty mile,  
Fifty mile upon the sea; 190  
He sent his man to ask the Douglas,  
When they shold that shooting see.

Faire words, quoth he, they make fools faire,  
And that by thee and thy lord is seen:  
You may hap to think it soon enough, 195  
Ere you that shooting reach, I ween,

Jamey his hatt pulled over his browe,  
He thought his lord then was betray'd;  
And he is to Earle Percy againe,  
To tell him what the Douglas sayd. 200

Hold up thy head, man, quoth his lord;  
Nor therefore let thy courage fail:  
He did it but to prove thy heart,  
To see if he cold make it quail.

When they had other fifty sayld, 205  
Other fifty mile upon the sea.  
Lord Percy call'd to the Douglas himselfe,  
Sayd, What wilt thou nowe doe with mee?

Looke

† There is no navigable stream between Lough-leven  
and the sea: but a ballad-maker is not obliged to under-  
stand Geography.

Looke that your bridle be wight, my lord,  
 And your horse goe swift as ship at sea : 210  
 Looke that your spurres be bright and sharp,  
 That you may prick her while she'll away.

What needeth this, Douglas, he sayd?  
 What needest thou to flyte with mee?  
 For I was counted a horseman good 215  
 Before that ever I met with thee.

A false Hector he hath my horse,  
 Who dealt with mee so treacherouslie :  
 A false Armstrong he hath my spurres,  
 And all the geere that belongs to mee. 220

When they had sayled other fifty mile,  
 Other fifty mile upon the sea :  
 They landed him at Berwick towne,  
 The Douglas landed Lord Percie.

Then he at Yorke was doo'de to dye, 225  
 It was, alas ! a sorrowful fight :  
 Thus they betrayed that noble earle,  
 Who ever was a gallant wight.

V.  
 MY MIND TO ME A KINGDOM IS.

*This excellent philosophical song appears to have been famous in the sixteenth century. It is quoted by Ben Jonson in his play of "Every man out of his humour," first acted in 1599. A. 1. sc. 1. where an impatient person says*

" I am no such pil'd cynique to beleewe  
 " That beggery is the onely happinesse,  
 " Or,

" Or, with a number of these patient foolles,  
 " To sing, " My minde to me a kingdome is."  
 " When the lanke hungrie belly barks for fooode."

It is printed from two ancient copies; one of them in black letter in the Pepys Collection, thus inscribed " A sweet and pleasant sonet, entituled, " My Minde to me a Kingdom is. To the tune of, In Crete, &c."

**M**Y minde to me a kingdome is,  
 Such perfect joye therein I find,  
 As farre exceeds all earthly blisse

That world affords, or growes by kind \* :  
 Though much I want that most men have, 5  
 Yet doth my mind forbid me crave.

Content I live, this is my stay,

I seek no more than may suffice,  
 I press to bear no haughty sway,

Looke what I lacke my mind supplies: 10  
 Loe, thus I triumph like a king,  
 Content with that my mind doth bring.

I see how plenty surfeits oft,

And hasty climbers oft do fall ;

I see how those that sit aloft, 15

Mishap doth threaten most of all ;

They get, they toyle, they spend with care,

Such cares my mind could never beare.

I laugh not at anothers losse,

I grudge not at anothers gaine ; 20

No worldly wave my mind can tosse,

I brooke that is anothers paine † :

I feare

\* i. e. is bestowed by nature.

† I endure what gives another pain.

I feare no foe, I scorne no friend,  
I dread no death, I feare no end.

Some have too much, yet still they crave, 25

I little have, yet seek no more :  
They are but poor, though much they have,  
And I am rich with little store :

They poor, I rich ; they beg, I give :  
They lacke, I lend ; they pine, I live. 30

My wealth is health and perfect ease,  
My conscience clear my chiefe defence,  
I never seek by bribes to please,  
Nor by desert to give offence :  
Loe thus I live, thus will I die, 35  
Would all did so as well as I.

No princely pompe, no wealthy store,  
No force to get the victory,  
No wily wit to salve a sore,  
No shape to win a lovers eye : 40  
To none of these I yeeld as thrall,  
For why my mind despiseth all.

I joy not at an earthly blisse,  
I weigh not Cresus' wealth a straw ;  
For care, I care not what it is, 45  
I fear not fortunes fatall law :

My mind is such as may not move  
For beauty bright or force of love.

I wish not what I have at will,  
I wander not to seek for more, 50  
I like the plaine, I clime no hill,  
In greatest storme I sit on shore,

And

And laugh at those that toile in vaine  
To get that must be lost again.

I kifs not where I wish to kill, 55

I faine no love where most I hate,  
I breake no sleep to winne my will,

I waite not at the mighties gate,  
I scorne no poor, I feare no rich,  
I feele no want, nor have too much. 60

The court, ne cart, I like, ne loath :

Extreames are counted worst of all,  
The golden meane betwixt them both,

Doth surest sit, and feares no fall :  
This is my choyce, for why I finde, 65  
No wealth is like a quiet minde.

VI.

THE PATIENT COUNTESS.

*The following tale is found in an ancient poem intituled ALBION'S ENGLAND, written by W. WARNER, a celebrated Poet in the reign of Q. Elizabeth, tho' his name and works are now equally forgotten. The reader will find some account of him in Vol. 2. p. 180. 181.*

*Altho' the following stanzas are printed from an edition in 1602, yet "The first and second Parts of Albion's " England, &c." made their appearance in 1589, 4to; and were reprinted in 1597, under the title of " Albion's " England ; a continued historie of the same kingdom," &c. 4to. See Ames's Typograph. where is preserved the memory of another publication of this writer's, intituled, " WARNER'S POETRY" printed in 1586, 12mo. and reprinted in 1602.*

*It is proper to premise, that the following lines were not written by the Author in stanzas, but in long Alexandrines of 14 syllables : which the narrowness of our page made it here necessary to subdivide.*

impatience

**I**mpatience chaungeth smoke to flame,  
But jelousie is hell;

Some wives by patience have reduc'd

All husbands to live well:

As did the lady of an earle,

Of whom I now shall tell.

5

An earle 'there was' had wedded, lov'd;

Was lov'd, and lived long

Full true to his fayre countesse; yet

At last he did her wrong.

10

Once hunted he untill the chace,

Long fasting, and the heat

Did house him in a peakish graunge

Within a forest great.

Where knowne and welcom'd (as the place

And persons might afforde)

Browne breed, whig, bacon, curds and milke

Were set him on the borde.

15

A cushion made of lifts, a stoole

Halfe backed with a hoope,

Were brought him, and he sitteth down

Besides a sorry coupe.

20

The poore old couple wih't their bread

Were wheat, their whig were perry,

Their bacon beefe, their milke and curds

Were creame, to make him merry.

25

Meane while (in russet neatly clad,

With linen white as swanne,

Herselfe more white, save rosie where

The ruddy colour ranne:

30

Whome

Whome naked nature, not the aydes  
Of arte made to excell)  
The good man's daughter sturres to see  
That all were feat and well ;  
The earle did marke her, and admire  
Such beautie there to dwell.

35-

Yet fals he to their homely fare,  
And held him at a feast :  
But as his hunger slacked, so  
An amorous heat increast.

40

When this repast was past, and thanks,  
And welcome too : he sayd  
Unto his host and hostesse, in  
The hearing of the mayd :

Yee know, quoth he, that I am lord  
Of this, and many townes ;  
I also know that you be poore,  
And I can spare you powndes.

45

Soe will I, so yee will consent,  
That yonder lasse and I  
May bargaine for her love ; at least,  
Doe give me leave to trye.

50

Who needs to know it ? nay who dares  
Into my doings pry ?

First they mislike, yet at the length  
For lucre were misled ;  
And then the gamefome earle did wowe  
The damsell for his bed.

55

He tooke her in his armes, as yet  
So coyish to be kist,

60

As

As mayds that know themselves belov'd,  
And yieldingly resist.

In few, his offers were so large  
She lastly did consent ;  
With whom he lodged all that night,  
And early home he went. 65

He tooke occasion oftentimes  
In such a sort to hunt,  
Whom when his ladye often mist,  
Contrary to his wont, 70

And lastly was informed of  
His amorous haunt elsewhere ;  
It greev'd her not a little, though  
She seem'd it well to beare.

And thus she reasons with herselfe,  
Some fault perhaps in me ;  
Somewhat is done, that so he doth :  
Alas ! what may it be ? 75

How may I winne him to myselfe ?  
He is a man, and men  
Have imperfections ; it behooves  
Me pardon nature then. 80

To checke him were to make him checke, †  
Although hee now were chaste ;  
A man controuled of his wife,  
To her makes lesser haste. 85

† To CHECK is a term in falconry, applied when a hawk stops and turns away from his proper pursuit : To CHECK also signifies to reprove or chide. It is in this verse used in both senses.

If dutie then, or daliance may  
 Prevayle to alter him ;  
 I will be dutifull, and make  
 My felfe for daliance trim. 90

So was she, and so lovingly  
 Did entertaine her lord,  
 As fairer, or more faultles none  
 Could be for bed or bord.

Yet still he loves his leiman, and 95  
 Did still purfue that game,  
 Suspecting nothing les, than that  
 His lady knew the same :  
 Wherefore to make him know she knew,  
 She this devise did frame : 100

When long she had been wrong'd, and fought  
 The foresaid meanes in vaine,  
 She rideth to the simple graunge  
 But with a slender traine.

She lighteth, entreth, greets them well, 105  
 And then did looke about her :  
 The guiltie household knowing her,  
 Did wish themselves without her ;  
 Yet, for she looked merily,  
 The lesse they did misdoubt her. 110

When she had seen the beauteous wench  
 (Than blushing fairnes fairer)  
 Such beauty made the countesse hold  
 Them both excus'd the rather.

Who would not bite at such a bate ? 115  
 Thought she : and who (though loth)  
 So



And for thy parents age, that this 145  
Shall chiefly rest on thee ;

Do me that good, else would to God  
He hither come no more.  
So tooke she horse, and ere she went  
Bestowed gould good store. 150

Full little thought the countie that  
His countesse had done so,  
Who now return'd from far affaires  
Did to his sweet-heart go.

No sooner sat he foote within 155  
The late deformed cote,  
But that the formall change of things  
His wondring eies did note.

But when he knew these goods to be  
His proper goods ; though late, 160  
Scarce taking leave, he home returnes  
The matter to debate.

The countesse was a-bed, and he  
With her his lodging tooke ;  
Sir, welcome home (quoth shee) ; this night 165  
For you I did not looke

Then did he question her of such  
His stuffe bestowed foe.  
Forsooth, quoth she, because I did  
Your love and lodging knowe : 170

Your love to be a proper wench,  
Your lodging nothing lesse ;  
I held

I held it for your health, the house  
More decently to dresse.

Well wot I, notwithstanding her, 175  
Your lordship loveth me ;  
And greater hope to hold you such  
By quiet, then brawles, ' you' see.

Then for my dutie, your delight,  
And to retaine your favour, 180  
All done I did, and patiently  
Expect your wonted 'haviour.

Her patience witte and answer wrought  
His gentle teares to fall :  
When (kissing her a score of times) 185  
Amend, sweet wife, I shall ;  
He said, and did it ; ' so each wife  
' Her husband may' recall.

## VII.

## YOU MEANER BEAUTYES.

*The author and date of this little sonnet are unknown.  
'Tis printed from a written copy, which had all the  
marks of great antiquity.*

**Y**OU meaner beutyees of the night,  
Which poorely satisfys our eyes,  
More by your number then your light,  
Like common people of the skyes ;  
What are yee, when the moon doth rise ? 5

Yee violets, that first appeare,  
By your purple mantles known,  
Like proud virgins of the yeare,

As if the spring were all your owne;  
What are yee when the rose is blown? 10

Yee wandring chaunters of the wood,  
That fill the ayre with natures layes,  
Thinking your passions understood  
By weak accènts: What is your praise  
When Philomel her voyce shall raise? 15

So when my mistris shall be seen  
In sweetnesse of her looks, and minde;  
By vertue first, then choyce a queen;  
Tell mee if shee was not designde  
The ecclipse and glory of her kinde? 20

VIII.

DOWSABELL.

The following stanzas were written by MICHAEL DRAYTON, a poet of some eminence in the reigns of Q. Elizabeth, James I. and Charles I. They are inserted in one of his Pastorals, the first edition of which bears this whimsical Title. "Idea. The Shepherds Garland, fashioned in nine Eglogs. Rowlands sacrifice to the nine muses. Lond. 1593." 4to. They are inscribed with the Author's name at length "To the noble and valerous gentleman master Robert Dudley, &c." It is very remarkable that when Drayton reprinted them in the first folio Edit. of his works, 1619, he had given those Eclogues so thorough a revisal, that there is hardly a line to be found the same as in the old Edition. This poem had received the fewest corrections, and therefore is chiefly given from the ancient copy, where it is thus introduced by one of his Shepherds,

Listen

† He was born in 1563, and died in 1631. Biog. Brit.

*Listen to mee, my lovely shepheards jaye,  
And thou shalt heare, with mirth and mickle glee,  
A pretie tale, which when I was a boy,  
My toothles grandame oft bath tolde to me.*

The Author has professedly imitated the style and metre of some of the old metrical Romances; particularly that of SIR ISENBRAS †, (alluded to in v. 3.) as the reader may judge from the following specimen:

*Lordynges, lysten, and you shal here, &c.*

*Ye shall well heare of a knight,  
That was in warre full wyght,  
And doughtye of his dede:*

*His name was Syr Isenbras,  
Man nobler than he was*

*Lyved none with breade.*

*He was lyvely, large, and longe,  
With shoulders broade, and armes stronge,  
That myghtie was to fe:*

*He was a hardye man, and hye,  
All men hym loved that hym fe,*

*For a gentyll knyght was he:*

*Harpers loved him in ball,  
With other minstrells all,*

*For he gave them golde and fee, &c.*

This ancient Legend was printed in black letter, 4to, by William Copland: no date.—In the Cotton Library (Calig. A. 2.) is a MS copy of the same Romance containing the greatest variations. They are probably two different translations of some French Original.

**F**ARRE in the countrey of Arden,  
There wond a knight, hight Casement;

As bolde as Isenbras:

Fell was he, and eger bent,

In battell and in tournament:

As was the good Sir Topas.

† As also Chaucer's Rhyne of Sir Topas, v. 6.

He had, as antique stories tell,  
A daughter cleaped Dowfabel,  
A mayden fayre and free:  
And for she was her fathers heire, 10  
Full well she was y-cond the leyre  
Of mickle curtesie.

The filke well couth she twist and twine,  
And make the fine march-pine,  
And with the needle werke: 15  
And she couth helpe the priest to say  
His mattins on a holy-day,  
And sing a psalme in kirke.

She ware a frock of frolicke greene,  
Might well beseeme a mayden queene, 20  
Which seemly was to see;  
A hood to that so neat and fine,  
In colour like the colombine,  
Y-wrought full featously.

Her features all as fresh above, 25  
As is the grasse that growes by Dove;  
And lyth as lasse of Kent.  
Her skin as soft as Lemster wooll,  
As white as snow on Peakish Hull,  
Or swanne that swims in Trent. 30

This mayden in a morne betime,  
Went forth, when May was in her prime,  
To get sweete cetywall,  
The honey-suckle, the harlocke,  
The lilly and the lady-smocke, 35  
To deck her summer hall.

Thus, as she wandred here and there,  
 Y-picking of the bloomed breere,  
 She chanced to espie  
 A shepheard sitting on a bancke,  
 Like chanteclere he crowed crancke,  
 And pip'd full merrilie.

He leard his sheepe as he him list,  
 When he would whistle in his fist,  
 To feede about him round;  
 Whilst he full many a carroll sung,  
 Untill the fields and meadowes rung,  
 And all the woods did found.

In favour this same shepheards Iwayne  
 Was like the bedlam Tamburlayne\*,  
 Which helde prowd kings in awe:  
 But meeke he was as lamb mought be,  
 And innocent of ill as he  
 Whom his lewd brother slaw.

The shepheard ware a sheepe-gray cloke,  
 Which was of the finest loke,  
 That could be cut with sheere:  
 His mittens were of bauzens skinnie,  
 His cockers were of cordiwin,  
 His hood of menivere.

His aule and lingell in a thong,  
 His tar-boxe on his broad belt hong,  
 His breech of coyntrie blewe:

\* Alluding to "Tamburlaine the great, or the Scythian Shepheard." 1590. 8vo. an old ranting play ascribed to Marlowe.

Full crispe and curled were his lockes,  
His browes as white as Albion rocks: 65  
So like a lover true,

And pyping still he spent the day,  
So merry as the poppingay;  
Which liked Dowfabel:  
That would she ought, or would she nought, 70  
This lad would never from her thought;  
She in love-longing fell.

At length she tucked up her frocke,  
White as a lilly was her smocke,  
She drew the shepheard nye: 75  
But then the shepheard pyp'd a good,  
That all his sheepe forfooke their foode,  
To heare his melodye.

Thy sheepe, quoth she, cannot be leane,  
That have a jolly shepheards swayne, 80  
The which can pipe so well:  
Yea but, sayth he, their shepheard may,  
If pyping thus he pine away,  
In love of Dowfabel.

Of love, fond boy, take thou no keep, 85  
Quoth she; looke thou unto thy sheepe,  
Lest they should hap to stray.  
Quoth he, so had I done full well,  
Had I not seene fayre Dowfabel  
Come forth to gather maye. 90

With that she gan to vaile her head,  
Her cheeks were like the roses red,  
But not a word she sayd:

With that the shepherd gan to frowne,  
 He threw his pretie pypes adowne, 95  
 And on the ground him layd.

Sayth she, I may not stay till night,  
 And leave my summer-hall undight,  
 And all for long of thee.  
 My coate, sayth he, nor yet my foulde 100  
 Shall neither sheepe, nor shepherd hould,  
 Except thou favour mee.

Sayth she, yet lever were I dead,  
 Then I should lose my mayden head,  
 And all for love of men. 105  
 Saith he, yet are you too unkind,  
 If in your heart you cannot finde  
 To love us now and then.

And I to thee will be as kinde,  
 As Colin was to Rosalinde, 110  
 Of curtesie the flower.  
 Then will I be as true, quoth she,  
 As ever mayden yet might be  
 Unto her paramour.

With that she bent her snow-white knee, 115  
 Downe by the shepherd kneeled shee,  
 And him she sweetely kist:  
 With that the shepherd whoop'd for joy,  
 Quoth he, ther's never shepherds boy  
 That ever was so blift. 120

## IX.

## THE FAREWELL TO LOVE,

*From Beaumont and Fletcher's play, intituled, The  
 Lover's Progress. A. 3. Sc. 1.*

ADIEU,

**A** DIEU, fond love, farewell you wanton powers;  
 I am free again.  
 Thou dull disease of bloud and idle hours,  
 Bewitching pain,  
 Fly to fools, that sigh away their time: 5  
 My nobler love to heaven doth climb,  
 And there behold beauty still young,  
 That time can ne'er corrupt nor death destroy,  
 Immortal sweetness by fair angels sung.  
 And honoured by eternity and joy: 10  
 There lies my love, thither my hopes aspire,  
 Fond love declines, this heavenly love grows higher.

X.

ULYSSES AND THE SYREN,

—affords a pretty poetical contest between Pleasure and Honour. It is found at the end of “Hymen’s triumph: a “pastoral tragicomedy” written by Daniel, and printed among his works, 4to. 1623.—Daniel, who was a contemporary of Drayton’s, and is said to have been poet laureat to Queen Elizabeth, was born in 1562, and died in 1619.

This little poem is the rather selected for a specimen of Daniel’s poetic powers, as it is omitted in the later edition of his works, 2 vol. 12mo. 1718.

SYREN.

**C**OME, worthy Greeke, Ulysses come,  
 Possesse these shores with me,  
 The windes and seas are troublesome,  
 And here we may be free.  
 Here may we sit and view their toyle, 5  
 That travaile in the deepe,  
 Enjoy the day in mirth the while,  
 And spend the night in sleepe.

M 3

ULYSSES

## U L Y S S E S.

Faire nymph, if fame or honour were  
 To be attain'd with ease, 10  
 Then would I come and rest with thee,  
 And leave such toiles as these:  
 But here it dwels, and here must I  
 With danger seek it forth;  
 To spend the time luxuriously 15  
 Becomes not men of worth.

## S Y R E N.

Ulysses, O be not deceiv'd  
 With that unrell name:  
 This honour is a thing conceiv'd,  
 And rests on others' fame. 20  
 Begotten only to molest  
 Our peace, and to beguile  
 (The best thing of our life) our rest,  
 And give us up to toyle!

## U L Y S S E S.

Delicious nymph, suppose there were 25  
 No honour, or report,  
 Yet manlinesse would scorne to weare  
 The time in idle sporte:  
 For toyle doth give a better touch  
 To make us feele our joy; 30  
 And ease findes tediousnes, as much  
 As labour yeelds annoy.

## S Y R E N.

Then pleasure likewise seemes the shore,  
 Whereto tendes all your toyle;  
 Which you forego to make it more, 35  
 And perish oft the while.

Who

Who may disport them diversly,  
Find never tedious day;  
And ease may have variety,  
As well as action may. 40

U L Y S S E S.

But natures of the noblest frame  
These toyles and dangers please;  
And they take comfort in the same,  
As much as you in ease:  
And with the thought of actions past 45  
Are recreated still:  
When pleasure leaves a touch at last  
To shew that it was ill.

S Y R E N.

That doth opinion only cause,  
That's out of custom bred; 50  
Which makes us many other laws,  
Than ever nature did,  
No widdowes waile for our delights,  
Our sports are without blood;  
The world we see by warlike wights 55  
Receives more hurt than good.

U L Y S S E S.

But yet the state of things require  
These motions of unrest,  
And these great spirits of high desire  
Seeme borne to turn them best; 60  
To purge the mischiefes, that increase  
And all good order marr:  
For oft we see a wicked peace,  
To be well chang'd for war.

## SYREN.

Well, well, Ulysses, then I see

65

I shall not have thee here ;

And therefore I will come to thee,

And take my fortune there.

I must be wonne that cannot win,

Yet lost were I not wonne ;

70

For beauty hath created bin

T' undoo or be undone.

## XL.

## CUPID'S PASTIME.

*This beautiful poem, which possesses a classical elegance hardly to be expected in the age of James I, is printed from the 4th edition of Davison's poems, &c. 1621. It is also found in a later miscellany, intitled, "Le Prince d'amour." 1660. 8vo.—Francis Davison, editor of the poems above referred to, was son of that unfortunate secretary of state, who suffered so much from the affair of Mary Q. of Scots. These poems he tells us in his preface, were written by himself, by his brother [Walter], who was a soldier in the wars of the Low Countries, and by some dear friends "anonymoi." Among them are found pieces by Sir J. Davis, the countess of Pembroke, Sir Philip Sidney, Spenser, and other wits of those times.*

*In the fourth vol. of Dryden's Miscellanies, this poem is attributed to Sidney Godolphin, Esq; but erroneously, being probably written before he was born. One edit. of Davison's book was published in 1608. Godolphin was born in 1610, and died in 1642-3. Ath. Ox. II. 23.*

**I**T chanc'd of late a shepherd swain,

That went to seek his straying sheep,

Within a thicket on a plain

Espied a dainty nymph asleep.

Her

Her golden hair o'erspred her face; 5  
 Her careless arms abroad were cast;  
 Her quiver had her pillows place;  
 Her breast lay bare to every blast.

The shepherd stood and gaz'd his fill;  
 Nought durst he do; nought durst he say; 10  
 Whilst chance, or else perhaps his will,  
 Did guide the god of love that way.

The crafty boy thus sees her sleep,  
 Whom if she wak't he durst not see;  
 Behind her closely seeks to creep, 15  
 Before her nap should ended bee.

There come, he steals her shafts away,  
 And puts his own into their place;  
 Nor dares he any longer stay,  
 But, ere she wakes, hies thence apace. 20

Scarce was he gone, but she awakes,  
 And spies the shepherd standing by:  
 Her bended bow in haste she takes,  
 And at the simple swain lets flye.

Forth flew the shaft, and pierc't his heart, 25  
 That to the ground he fell with pain:  
 Yet up again forthwith he start,  
 And to the nymph he ran amain.

Amazed to see so strange a sight,  
 She shot, and shot, but all in vain; 30  
 The more his wounds, the more his might,  
 Love yielded strength amidst his pain.

Her angry eyes were great with tears,  
 She blames her hand, she blames her skill;  
 The bluntness of her shafts she fears, 35  
 And try them on herself she will.

Take heed, sweet nymph, trye not thy shaft,  
 Each little touch will pierce thy heart:  
 Alas! thou know'st not Cupids craft;  
 Revenge is joy; the end is smart. 40

Yet try she will, and pierce some bare;  
 Her hands were glov'd, but next to hand  
 Was that fair breast, that breast so rare,  
 That made the shepherd senseless stand.

That breast she pierc'd; and through that breast 45  
 Love found an entry to her heart:  
 At feeling of this new-come guest,  
 Lord! how this gentle nymph did start?

She runs not now; she shoots no more;  
 Away she throws both shaft and bow; 50  
 She seeks for what she shun'd before,  
 She thinks the shepherds haste too slow.

Though mountains meet not, lovers may;  
 What other lovers do, did they:  
 The god of love sate on a tree, 55  
 And laught that pleasant sight to see.

## XII.

## THE CHARACTER OF A HAPPY LIFE.

*This little moral poem is printed at the end of Sir Thomas Overbury's "Wife, &c. Lond. 1638." It is also found*

found in the volume, intituled, "*Le prince d'amour*. 1660." and in a small collection of MS. poems, 4to. in the editor's possession. It is said to be written "by Sir Sir H. W." probably Sir HENRY WOTTON, who died provost of Eaton, in 1639. *Æt.* 72.

**H**OW happy is he borne or taught,  
That serveth not anothers will;  
Whose armour is his honest thought,  
And simple truth his highest skill:

Whose passions not his masters are;  
Whose soule is still prepar'd for death;  
Not ty'd unto the world with care  
Of princes ear, or vulgar breath:

Who hath his life from rumours freed;  
Whose conscience is his strong retreat;  
Whose state can neither flatterers feed,  
Nor ruine make accusers great:

Who envies none, whom chance doth raise,  
Or vice: Who never understood  
How deepest wounds are given with praise,  
Nor rules of state, but rules of good:

Who God doth late and early pray  
More of his Grace then gifts to lend;  
And entertaines the harmlesse day  
With a well-chosen booke or friend.

This man is freed from servile bands  
Of hope to rise, or feare to fall;  
Lord of himselfe, though not of lands;  
And having nothing yet hath all.

## XIII.

## UNFADING BEAUTY.

*This little beautiful sonnet is reprinted from a small volume of "Poems by THOMAS CAREW, Esq; one of the gentlemen of the privie-chamber, and sewer in ordinary to his majesty (Charles I). Lond. 1640." This elegant, and almost-forgotten writer, whose poems deserve to be revived, died in the prime of his age, in 1639.*

*In the original follows a third stanza, which not being of general application, nor of equal merit, I have ventured to omit.*

**H**EE that loves a rosie cheeke,  
Or a corall lip admires,  
Or from star-like eyes doth seeke  
Fuell to maintaine his fires;  
As old time makes these decay, 5  
So his flames must waste away.

But a smooth and stedfast mind,  
Gentle thoughts, and calme desires,  
Hearts with equal love combin'd  
Kindle never-dying fires: 10  
Where these are not I despise  
Lovely cheeks, or lips, or eyes.

\* \* \* \*

## XIV.

## G I L D E R O Y,

*— was a famous robber, who lived about the middle of the last century, if we may credit the histories and story—*

story-books of highwaymen, which relate many improbable feats of him, as his robbing Cardinal Richlieu, Oliver Cromwell, &c. But these stories have probably no other authority, than the records of Grub-street: At least the GILDEROY, who is the hero of Scottish Songsters, seems to have lived in an earlier age; for in Thomson's *Orpheus Calidonus*, vol. 2. 1733. 8vo. is a copy of this ballad, which tho' corrupt and interpolated, contains some lines that appear to be of genuine antiquity: in these he is represented as contemporary with Mary Q. of Scots: ex. gr.

"The Queen of Scots possessed nought,

"That my love let me want:

"For cow and ew he brought to me,

"And ein whan they were scant."

Those lines perhaps might safely have been inserted among the following stanzas, which are given from a written copy, that seems to have received some modern corrections. Indeed the common popular ballad contained some indecent luxuriations that required the pruning book.

**G**ILDEROY was a bonnie boy,

Had roses tull his shoone,

His stockings were of filken soy,

Wi' garters hanging doune:

It was, I weene, a comelie sight,

To see sae trim a boy;

He was my jo and hearts delight,

My handsome Gilderoy.

Oh! sicke two charming een he had,

A breath as sweet as rose,

He never ware a Highland plaid,

But costly filken clothes;

He

He gain'd the luvè of ladies gay,  
 Nane eir tull him was coy,  
 Ah! wae is mee! I mourn the day,  
 For my dear Gilderoy. 15

My Gilderoy and I were born,  
 Baith in one toun together,  
 We scant were seven years beforne,  
 We gan to luvè each other; 20  
 Our dadies and our mammies thay,  
 Were fill'd wi' mickle joy,  
 To think upon the bridal day,  
 Twixt me and Gilderoy.

For Gilderoy that luvè of mine, 25  
 Gude faith, I freely bought  
 A wedding sark of holland fine,  
 Wi' silken flowers wrought:  
 And he gied me a wedding ring,  
 Which I receiv'd wi' joy, 30  
 Nae lad nor lassie eir could sing,  
 Like me and Gilderoy.

Wi' mickle joy we spent our prime,  
 Till we were baith sixteen,  
 And aft we past the langsome time, 35  
 Among the leaves fae green;  
 Aft on the banks we'd sit us thair,  
 And sweetly kifs and toy,  
 Wi' garlands gay wad deck my hair:  
 My handsome Gilderoy. 40

Oh! that he still had been content,  
 Wi' me to lead his life,  
 But, ah! his manfu' heart was bent,  
 To stir in feates of strife:

And

And he in many a vertuous deed, 45  
 His courage bauld wad try,  
 And now this gars mine heart to bleed,  
 For my dear Gilderoy.

And when of me his leave he tuik,  
 The tears they wat mine ee, 50  
 I gave tull him a parting luik,  
 " My benifon gang wi' thee !  
 God speed the weil, mine ain dear heart,  
 For gane is all my joy ;  
 My heart is rent sith we maun part, 55  
 My handsome Gilderoy."

My Gilderoy baith far and near,  
 Was fear'd in every toun,  
 And bauldly bare away the gear,  
 Of many a lawland loun ; 60  
 Nane eir durst meet him man to man,  
 He was fae brave a boy,  
 At length wi' numbers he was tane,  
 My winsome Gilderoy.

Wae worth the loon that made the laws, 65  
 To hang a man for gear,  
 To 'reave of life for ox or afs,  
 For sheep, or horse, or mare :  
 Had not their laws been made fae strick,  
 I neir had lost my joy, 70  
 Wi' sorrow neir had wat my cheek,  
 For my dear Gilderoy.

Giff Gilderoy had done amisse,  
 He mought hae banisht been,  
 Ah ! what fair cruelty is this, 75  
 To hang like handsome men :

# 256 ANCIENT SONGS

To hang the flower o' Scottish land,  
 Sae sweet and fair a boy ;  
 Nae lady had sae white a hand,  
 As thee, my Gilderoy. 80

Of Gilderoy sae fraid they were,  
 They bound him mickle strong,  
 Tull Edenburrow they led him thair,  
 And on a gallows hung :  
 They hung him high aboon the rest, 85  
 He was sae trim a boy,  
 Thair dyed the youth whom I lued best,  
 My handsome Gilderoy.

Thus having yielded up his breath,  
 I bare his corpse away, 90  
 Wi' tears, that trickled for his death,  
 I washt his comelye clay ;  
 And fiker in a grave sae deep,  
 I laid the dear-lued boy,  
 And now for evir maun I weep, 95  
 My winsome Gilderoy.

## XV.

### WINIFREDA.

*This beautiful address to conjugal love, a subject too much neglected by the libertine muses, is printed in some modern collections as a translation "from the ancient British language;" how truly I know not. See the Musical Miscellany ; vol. 6. 1731. 8vo.*

**A**WAY ; let nought to love displeasing,  
 My Winifreda, move your care ;  
 Let nought delay the heavenly blessing,  
 Nor squeamish pride, nor gloomy fear.

What

What tho' no grants of royal donors 5  
 With pompous titles grace our blood?  
 We'll shine in more substantial honors,  
 And to be noble we'll be good.

Our name, while virtue thus we tender,  
 Will sweetly sound where-e'er 'tis spoke: 10  
 And all the great ones, they shall wonder  
 How they respect such little folk.

What though from fortune's lavish bounty  
 No mighty treasures we possess,  
 We'll find within our pittance plenty, 15  
 And be content without excess.

Still shall each returning season  
 Sufficient for our wishes give;  
 For we will live a life of reason,  
 And that's the only life to live. 20

Through youth and age in love excelling,  
 We'll hand in hand together tread;  
 Sweet-smiling peace shall crown our dwelling,  
 And babes, sweet-smiling babes, our bed.

How should I love the pretty creatures, 25  
 While round my knees they fondly clung;  
 To see them look their mother's features,  
 To hear them lisp their mother's tongue.

And, when with envy time transported,  
 Shall think to rob us of our joys, 30  
 You'll in your girls again be courted,  
 And I'll go wooing with my boys.

## XVI.

## JEMMY DAWSON.

*This ballad is founded on a remarkable fact that happened among the executions after the last rebellion in 1745: it is said to have been written by the late WILLIAM SHENSTONE, Esq; soon after the event, and has been printed among his posthumous works, 2 vols. 8vo. It is here given from a MS copy, which contained some small variations from that lately printed.*

COME listen to my mournful tale,  
Ye tender hearts, and lovers dear  
Nor will you scorn to heave a sigh,  
Nor will you blush to shed a tear.

And thou, dear Kitty, peerless maid, 5  
Do thou a pensive ear incline;  
For thou canst weep at every woe,  
And pity every plaint, but mine.

Young Dawson was a gallant youth,  
A brighter never trod the plain; 10  
And well he lov'd one charming maid,  
And dearly was he lov'd again.

One tender maid she lov'd him dear,  
Of gentle blood the damsel came,  
And faultless was her beauteous form, 15  
And spotless was her virgin fame.

But curse on party's hateful strife,  
That led the faithful youth astray,  
The day the rebel clans appear'd:  
O had he never seen that day! 20

Their

Their colours and their fash he wore,  
And in the fatal dress was found;  
And now he must that death endure,  
Which gives the brave the keenest wound.

How pale was then his true love's cheek, 25  
When Jemmy's sentence reach'd her ear?  
For never yet did Alpine snows  
So pale, nor yet so chill appear.

With faltering voice she weeping said,  
Oh Dawson, monarch of my heart, 30  
Think not thy death shall end our loves,  
For thou and I will never part.

Yet might sweet mercy find a place,  
And bring relief to Jemmy's woes,  
O GEORGE, without a prayer for thee 35  
My orisons should never close.

The gracious prince that gives him life  
Would crown a never-dying flame,  
And every tender babe I bore  
Should learn to list the giver's name. 40

But though, dear youth, thou shouldst be dragg'd  
To yonder ignominious tree,  
Thou shalt not want a faithful friend  
To share thy bitter fate with thee.

O then her mourning coach was call'd, 45  
The sledge mov'd slowly on before;  
Tho' borne in a triumphal car,  
She had not lov'd her favourite more.

She

She followed him, prepar'd to view  
 The terrible behests of law : 50  
 And the last scene of Jemmy's woes  
 With calm and stedfast eye she saw.

Distorted was that blooming face,  
 Which she had fondly lov'd so long :  
 And stifled was that tuneful breath, 55  
 Which in her praise had sweetly sung :

And sever'd was that beauteous neck,  
 Round which her arms had fondly clos'd ;  
 And mangled was that beauteous breast,  
 On which her love-sick head repos'd ; 60

And ravish'd was that constant heart,  
 She did to every heart prefer ;  
 For tho' it could his king forget,  
 'Twas true and loyal still to her.

Amid those unrelenting flames 65  
 She bore this constant heart to see ;  
 But when 'twas moulder'd into dust,  
 Yet, yet, she cried, I'll follow thee.

My death, my death alone can show  
 The pure and lasting love I bore : 70  
 Accept, O heaven, of woes like ours,  
 And let us, let us weep no more.

The dismal scene was o'er and past,  
 The lover's mournful hearse retir'd ;  
 The maid drew back her languid head, 75  
 And sighing forth his name, expir'd.

Tho'

Tho' justice ever must prevail,  
The tear my Kitty sheds is due;  
For seldom shall she hear a tale,  
So sad, so tender, and so true. 80

XVII.

THE WITCH OF WOKEY.

—was published in a small collection of poems intitled, EUTHEMIA, OR THE POWER OF HARMONY, &c. 1756. written by an ingenious Physician near Bath, who chose to conceal his name. The following contains some variations from the original copy, which it is hoped the author will pardon, when he is informed they came from the elegant pen of the late Mr. Shenstone.

WOKEY-HOLE is a noted cavern in Somersetshire, which has given birth to as many wild fanciful stories as the Sybils Cave in Italy. Thro' a very narrow entrance, it opens into a large vault, the roof whereof, either on account of its height, or the thickness of the gloom, cannot be discovered by the light of torches. It goes winding a great way under ground, is crost by a stream of very cold water, and is all horrid with broken pieces of rock: many of these are evident petrifications; which on account of their singular forms, have given rise to the fables alluded to in this poem.

IN aunciente days tradition shoves  
A base and wicked elfe arose,  
The Witch of Wokey hight:  
Oft have I heard the fearful tale  
From Sue, and Roger of the vale, 5  
On some long winter's night.

Deep in the dreary dismal cell,  
Which seem'd and was ycleped hell,  
This blear-eyed hag did hide: 9

Nine wicked elves, as legends sayne,    10  
 She chose to form her guardian frayne,  
 And kennel near her side.

Here screeching owls oft made their nest,  
 While wolves its craggy sides possest,  
 Night-howling thro' the rock :    15  
 No wholesome herb could here be found ;  
 She blasted every plant around,  
 And blister'd every flock.

Her haggard face was foull to see ;  
 Her mouth unmeet a mouth to bee,    20  
 Her eyne of deadly leer,  
 She nought devis'd, but neighbour's ill ;  
 She wreak'd on all her wayward will,  
 And marr'd all goodly chear.

All in her prime, have poets sung,    25  
 No gaudy youth, gallant and young,  
 E'er blest her longing armes :  
 And hence arose her spight to vex,  
 And blast the youth of either sex,  
 By dint of hellish charms.    30

From Glaston came a lerned wight,  
 Full bent to marr her fell despight,  
 And well he did, I ween :  
 Sich mischief never had been known,  
 And, since his mickle lerning shown,    35  
 Sich mischeif ne'er has been.

He chauntede out his godlie booke,  
 He crost the water, blest the brooke,  
 Then—pater noster done ;

The ghastly hag he sprinkled o'er ; 40  
When lo ! where stood a hag before,  
Now stood a ghastly stone.

Full well 'tis known adown the dale :  
Tho' passing strange indeed the tale,  
And doubtfull may appear, 45  
I'm bold to say, there's never a one,  
That has not seen the witch in stone,  
With all her household gear.

But tho' this lernede clerke did well ;  
With grieved heart, alas ! I tell, 50  
She left this curse behind :  
That Wokey-nymphs forsaken quite,  
Tho' sence and beauty both unite,  
Should find no leman-kind.

For lo ! even, as the fiend did say, 55  
The fex have found it to this day,  
That men are wondrous scant :  
Here's beauty, wit, and sence combin'd,  
With all that's good and virtuous join'd,  
Yet hardly one gallant. 60

Shall then such maids unpitied moane ?  
They might as well, like her, be stone,  
As thus forsaken dwell.

Since Glaston now can boast no clerks ;  
Come down from Oxenford, ye sparks, 65  
And, oh ! revoke the spell.

Yet stay—nor thus despond, ye fair ;  
Virtue's the gods' peculiar care ;  
I hear the gracious voice :

Your

Your sex shall soon be blest agen, 70  
 We only wait to find sich men,  
 As best deserve your choice.

## XVIII.

## BRYAN AND PEREENE.

## A WEST-INDIAN BALLAD,

—is founded on a real fact, that happened in the island of St. Christophers about two years ago. The editor owes the following stanzas to the friendship of Dr. JAMES GRAINGER\*, who was in the island when this tragical incident happened, and is now an eminent physician there. To this ingenious gentleman the public is indebted for the fine ODE ON SOLITUDE printed in the IVth Vol. of Dodsey's Miscel. p. 229. in which are assembled some of the sublimest images in nature. The reader will pardon the insertion of the first stanza here, for the sake of rectifying the two last lines, which ought to be corrected thus:

O Solitude, romantic maid,  
 Whether by nodding towers you tread,  
 Or haunt the desert's trackless gloom,  
 Or hover o'er the yawning tomb,  
 Or climb the Andes' clifted side,  
 Or by the Nile's coy source abide,  
 Or starting from your half-year's sleep,  
 From Hecla view the thawing deep,  
 Or at the purple dawn of day  
 Tadmor marble's wastes survey, &c.

alluding to the account of Palmyra published by some late ingenious travellers, and the manner in which they were struck at the first sight of those magnificent ruins by break of day †.

THE

\* Author of a poem on the Culture of the SUGAR-CANE lately published. † So in pag. 335. Turned her magic ray.

THE north-east wind did briskly blow,  
The ship was safely moor'd,  
Young Bryan thought the boat's-crew flow,  
And so leapt over-board.

Pereene, the pride of Indian dames, 5  
His heart long held in thrall,  
And whofo his impatience blames,  
I wot, ne'er lov'd at all.

A long long year, one month and day, 10  
He dwelt on English land,  
Nor once in thought or deed would stray,  
Tho' ladies fought his hand,

For Bryan he was tall and strong, 15  
Right blythsome roll'd his een,  
Sweet was his voice whene'er he sung,  
He scant had twenty seen.

But who the countless charms can draw, 20  
That grac'd his mistress true;  
Such charms the old world seldom saw,  
Nor oft I ween the new.

Her raven hair plays round her neck,  
Like tendrils of the vine;  
Her cheeks red dewy rose buds deck,  
Her eyes like diamonds shine.

Soon as his well-known ship she spied, 25  
She cast her weeds away,  
And to the palmy shore she hied,  
All in her best array.

In sea-green silk so neatly clad,  
 She there impatient stood; 30  
 The crew with wonder saw the lad  
 Repell the foaming flood.

Her hands a handkerchief display'd,  
 Which he at parting gave;  
 Well pleas'd the token he survey'd, 35  
 And manlier beat the wave.

Her fair companions one and all;  
 Rejoicing crowd the strand;  
 For now her lover swam in call,  
 And almost touch'd the land. 40

Then through the white surf did she haste,  
 To clasp her lovely swain;  
 When, ah! a shark bit through his waste:  
 His heart's blood dy'd the main!

He shriek'd! his half sprang from the wave, 45  
 Streaming with purple gore,  
 And soon it found a living grave,  
 And ah! was seen no more.

Now haste, now haste, ye maids, I pray,  
 Fetch water from the spring: 50  
 She falls, she swoons, she dyes away,  
 And soon her knell they ring.

Now each May morning round her tomb  
 Ye fair, fresh flow'rets strew,  
 So may your lovers scape his doom, 55  
 Her hapless fate scape you.

## XIX.

## GENTLE RIVER, GENTLE RIVER.

TRANSLATED FROM THE SPANISH.

Although the English are remarkable for the number and variety of their ancient Ballads, and retain perhaps a greater fondness for these old simple rhapsodies of their ancestors, than most other nations; they are not the only people who have distinguished themselves by compositions of this kind. The Spaniards have great multitudes of them, many of which are of the highest merit. They call them in their language Romances, and have collected them into volumes under the titles of *El Romancero*, *El Cancionero* †, &c. Most of them relate to their conflicts with the Moors, and display a spirit of gallantry peculiar to that romantic people. But of all the Spanish ballads, none exceed in poetical merit those inserted in a little Spanish "History of the civil wars of Granada," describing the dissensions which raged in that last seat of Moorish empire, before it was conquered in the reign of Ferdinand and Isabella, in 1491. In this History (or perhaps, Romance) a great number of heroic songs are inserted and appealed to as authentic vouchers for the truth of facts. In reality, the prose narrative seems to be drawn up for no other end, but to introduce and illustrate these beautiful pieces.

The Spanish editor pretends (how truly I know not) that they are translations from the Arabic or Morisco language. Indeed the plain unadorned nature of the verse, and the native simplicity of language and sentiment, which runs through these poems, prove that they are ancient; or, at least, that they were written before the Castilians began to form themselves on the model of the Tuscan poets, and had imported from Italy that fondness for conceit and refinement, which has for these two centuries past so miserably infected the Spanish poetry, and rendered it so unnatural, affected, and obscure.

N<sup>o</sup> 2

As

† i. e. The ballad-finger.

As a specimen of the ancient Spanish manner, which very much resembles that of our old English Bards and Minstrels, the Reader is desired candidly to accept the two following poems. They are given from a small Collection of pieces of this kind, which the Editor some years ago translated for his amusement when he was studying the Spanish language. As the first is a pretty close translation, to gratify the curious it is accompanied with the original. The Metre is the same in all these old Spanish songs: and its plain unpolished nature strongly argues its great antiquity. It runs in short stanzas of four lines, of which the second and fourth alone correspond in their terminations; and in these it is only required that the vowels should be alike, the consonants may be altogether different, as

pone casa meten arcos  
noble canas muere gamo

Ret

‘RIO verde, rio verde,

‘Quanto cuerpo en ti se bana

‘De Christianos y de Moros

‘Muertos por la dura espada?

‘Y tus ondas cristalinas

‘De roxa sangre se esmaltan;

‘Entre Moros y Christianos

‘Muy gran batalla se trava.

‘Murieron Duques y Condes,

‘Grandes senores de salva:

‘Murio gente de valia

‘De la nobleza de Espana.

‘En ti murio don Alonso,

‘Que de Aguilar se llamaba;

‘El valeroso Urdiales,

‘Con don Alonso acababa.

‘Por

Yet has this kind of verse a sort of simple harmonious flow, which atones for the imperfect nature of the rhyme, and renders it not displeasing to the ear. The same flow of numbers has been studied in the following versions. The first of them is given from two different originals, both of which are printed in the Hist. de las civiles guerras de las civiles guerras de Granada. Mad. 1694. One of them hath the rhymes ending in *aa*, the other in *ia*. It is the former of these that is here reprinted. They both of them begin with the same line,

Rio verde, rio verde †,

which could not be translated faithfully;

Verdant river, verdant river,

would have given an affected stiffness to the verse; the great merit of which is its easy simplicity; and therefore a more simple epithet was adopted, though less poetical or expressive.

† Literally, Green river, green river.

**G**ENTLE river, gentle river,  
Lo, thy streams are stain'd with gore,  
Many a brave and noble captain  
Floats along thy willow'd shore.

All beside thy limpid waters, 5  
All beside thy sands so bright,  
Moorish Chiefs and Christian Warriors  
Join'd in fierce and mortal fight.

Lords, and dukes, and noble princes  
On thy fatal banks were slain: 10  
Fatal banks that gave to slaughter  
All the pride and flower of Spain.

There the hero, brave Alonzo  
Full of wounds and glory died:  
There the fearless Urdiales 15  
Fell a victim by his side.

270 ANCIENT SONGS

- Por un ladera arriba
- El buen Sayavedra marcha ;
- Naturel es de Sevilla,
- De la gente mas granada. 20
- Tras el iba un Renegado,
- Desta manera le habla,
- Date, date, Sayavedra,
- No huyas de la Batalla.
- Yo te conozco muy bien, 25
- Gran tiempo estuve en tu casa :
- Y en la Plaza de Sevilla,
- Bien te vide jugar canas.
- Conozco a tu padre y madre,
- Y a tu muger dona Clara ; 30
- Siete anos fui tu cautivo,
- Malamente me tratabas.
- Y aora lo feras mio,
- Si Mahoma me ayudara ;
- Y tambien te tratare, 35
- Como a mi me tratabas.
- Sayavedra que lo oyera,
- Al Moro bolvio la cara ;
- Tirole el Moro una flecha,
- Pero nunca le acertaba. 40
- Hirirole Sayavedra
- De una herida muy mala :
- Muerto cayo el Renegado
- Sin poder hablar palabra.

Lo! where yonder Don Saavedra  
Thro' the squadrons slow retires;  
Proud Seville, his native city,  
Proud Seville his worth admires. 20

Close behind a renegado  
Loudly shouts with taunting cry;  
Yield thee, yield thee, Don Saavedra  
Doeft thou from the battle fly?

Well I know thee, haughty Christian, 25  
Long I liv'd beneath thy roof;  
Oft I've in the lists of glory  
Seen thee win the prize of proof.

Well I know thy aged parents,  
Well thy blooming bride I know, 30  
Seven years I was thy captive,  
Seven years of pain and woe.

May our prophet grant my wishes,  
Haughty chief, thou shalt be mine:  
Thou shalt drink that cup of sorrow, 35  
Which I drank when I was thine.

Like a lion turns the warrior,  
Back he sends an angry glare:  
Whizzing came the Moorish javelin,  
Vainly whizzing thro' the air. 40

Back the hero full of fury  
Sent a deep and mortal wound:  
Instant sunk the Renegado,  
Mute and lifeless on the ground,

- ' Sayavedra fue cercado 45  
 ' De mucha Mora canalla,  
 ' Y al cabo cayo alli muerto  
 ' De una muy mala lançada.  
  
 ' Don Alonso en este tiempo  
 ' Bravamente peleava, 50  
 ' Y el cavallo le avian muerto,  
 ' Y le tiene por muralla.  
  
 ' Mas cargaron tantos Moros  
 ' Que mal le hieren y tratan:  
 ' De la fangre, que perdía, 55  
 ' Don Alonso se desfaya.  
  
 ' Al fin, al fin cayo muerto  
 ' Al pie de un pena alta.—  
 ' — Muerto queda don Alonso,  
 ' Eterna fama ganara. 60

\* \* \* \* \*

\* \* *In the Spanish original of the foregoing ballad, follow a few more stanzas, but being of inferior merit were not translated.*

RENEGADO properly signifies an apostate; but it is sometimes used to express an infidel in general; as it seems to do above in ver. 21, &c.

The image of the LION, in ver. 37. is taken from the other Spanish copy, the rhimes of which end in 1A, viz.

- ' Sayavedra, que lo oyera,  
 ' Como un leon rebolbia.

XX.

With a thousand Moors furrounded,  
 Brave Saavedra stands at bay;  
 Wearied out but never daunted,  
 Cold at length the warrior lay.

Near him fighting great Alonzo  
 Stout resists the Paynim bands;  
 From his slaughter'd steed dismounted,  
 Firm intrench'd behind him stands.

Furious press the hostile squadron,  
 Furious he repels their rage;  
 Loss of blood at length infebles:  
 Who can war with thousands wage!

Where yon rock the plain o'er shadows,  
 Close beneath its foot retir'd,  
 Fainting sunk the bleeding hero,  
 And without a groan expir'd.

\* \* \* \* \*

XX.  
 ALCANZOR AND ZAYDA.

A MOORISH TALE,  
 IMITATED FROM THE SPANISH.

*The foregoing version was rendered as literal as the nature of the two languages would admit. In the following a wider compass hath been taken. The Spanish poem that was chiefly had in view, is preserved in the same history of the Civil wars of Granada, p. 22. and begins with these lines,*

‘ Por la calle de su dama  
 ‘ Pasleando se anda, &c.

**S**OFTLY blow the evening breezes,  
Softly fall the dews of night;  
Yonder walks the Moor Alcanzor,  
Shunning every glare of light.

In yon palace lives fair Zaida,  
Whom he loves with flame so pure:  
Loveliest she of Moorish ladies,  
He a young and noble Moor.

Waiting for the appointed minute,  
Oft he paces to and fro;  
Stopping now, now moving forwards,  
Sometimes quick, and sometimes slow.

Hope and fear alternate seize him,  
Oft he sighs with heart-felt care—  
See, fond youth, to yonder window  
Softly steps the timorous fair.

Lovely seems the moon's fair lustre  
To the lost benighted swain,  
When all silvery bright she rises,  
Gilding mountain, grove, and plain.

Lovely seems the sun's full glory  
To the fainting seaman's eyes,  
When some horrid storm dispersing,  
O'er the wave his radiance flies.

But a thousand times more lovely  
To her longing lover's sight,  
Steals half-seen the beauteous maiden  
Thro' the glimmerings of the night.

Tip-toe stands the anxious lover,  
Whispering forth a gentle sigh : 30  
Alla \* keep thee, lovely lady ;  
Tell me, am I doom'd to dye ?

Is it true the dreadful story,  
Which thy damsel tells my page ,  
That seduc'd by fordid riches 35  
Thou wilt sell thy youth to age ?

An old lord from Antiquera  
Thy stern father brings along ;  
But canst thou, inconstant Zaida,  
E'er consent my love to wrong ? 40

If it's true now plainly tell me,  
Nor thus trifle with my woes ;  
Hide not then from me the secret,  
Which the world so clearly knows.

Deeply sigh'd the conscious maiden, 45  
While the pearly tears descend :  
Ah ! my lord, too true the story ;  
Here our tender loves must end.

Our fond friendship is discover'd,  
Well are known our mutual vows ; 50  
All my friends are full of fury :  
Storms of passion shake the house.

Threats, reproaches, fears surround me ;  
My stern father breaks my heart :  
Alla knows how dear it costs me, 55  
Generous youth, from thee to part.

Ancient

\* Alla is the Mahometan name of God.

Ancient wounds of hostile fury

Long have rent our house and thine,

Why then did thy shining merit

Win this tender heart of mine ? 60

Well thou knowst how dear I lov'd thee

Spite of all their hateful pride,

Tho' I fear'd my haughty father

Ne'er would let me be thy bride.

Well thou knowst what cruel chidings 65

Oft I've from my mother borne,

What I've suffered here to meet thee

Still at eve and early morn.

I no longer may resist them,

All, to force my hand combine ; 70

And to-morrow to thy rival

This weak frame I must resign.

Yet think not thy faithful Zaida

Can survive so great a wrong,

Well my breaking heart assures me 75

That my woes will not be long.

Farewel then, my dear Alcanzor !

Farewel too my life with thee !

Take this scarf a parting token,

When thou wear'st it think on me. 80

Soon, lov'd youth, some worthier maiden

Shall reward thy generous truth,

Sometimes tell her how thy Zaida

Died for thee in prime of youth.

—To him all amaz'd, confounded, 85  
Thus she did her woes impart :  
Deep he sigh'd, then cry'd, O Zaida,  
Do not : do not break my heart.

Canst thou think I thus will lose thee?  
Canst thou hold my love so small ? 90  
No ! a thousand times I'll perish !—  
My curst rival too shall fall.

Canst thou, wilt thou yield thus to them ?  
O break forth, and fly to me !  
This fond heart shall bleed to save thee, 95  
These fond arms shall shelter thee.

'Tis in vain, in vain, Alcanzor,  
Spies surround me, bars secure,  
Scarce I steal this last dear moment,  
While my damsel keeps the door. 100

Hark, I hear my father storming !

Hark, I hear my mother chide !

I must go : farewell for ever !

Gracious Alla be thy guide !

THE END OF BOOK THE THIRD.

# G L O S S A R Y

OF THE OBSOLETE AND SCOTTISH WORDS.

I N

## VOLUME THE FIRST.

*The Scottish words are denoted by s. French by f. Latin by l. Anglo-saxon by A. S. Islandic by IN. &c. For the etymology of the words in this and the following Volumes, the Reader is referred to JUNIJ ETYMOLOGICON ANGLICANUM. EDIDIT EDW. LYE, OXON. 1743. FOL.*

*If any words should not occur here, they will be found in the Glossaries to the other Volumes.*

- |   |   |
|---|---|
| <p><b>A</b> <sup>7</sup>, au. s. <i>all.</i><br/> <b>A</b> Twyde. p. 6. of <i>Tweed.</i><br/> <b>Abacke.</b> <i>back.</i><br/> <b>Abone, aboon, aboone.</b> s. <i>above.</i><br/> <b>Abraide.</b> <i>abroad.</i><br/> <b>Acton.</b> p. 42. <i>a kind of armour made of taffety, or leather quilted, &amp;c. worn under the habergeon to save the body from bruises.</i><br/> <b>f. Hocqueton.</b><br/> <b>Aft.</b> s. <i>oft.</i><br/> <b>Agayne.</b> <i>against.</i><br/> <b>Agoe.</b> <i>gone.</i><br/> <b>Ain, awin.</b> s. <i>own.</i><br/> <b>Al gife,</b> <i>although.</i><br/> <b>Alate.</b> p. 77. <i>of late.</i><br/> <b>Alate.</b> <i>late.</i><br/> <b>An.</b> p. 65. <i>and.</i><br/> <b>Ane.</b> s. <i>one, an.</i></p> | <p><b>Ancyent.</b> <i>standard.</i><br/> <b>Aras.</b> p. 5. <b>arros.</b> p. 8. <i>arrows.</i><br/> <b>Arcir.</b> p. 65. <i>archer.</i><br/> <b>Assinde.</b> <i>assigned.</i><br/> <b>Assoyl'd, assoyled.</b> <i>absolved.</i><br/> <b>Astate.</b> <i>estate.</i><br/> <b>Astound.</b> p. 157. <i>astonyed, stunned, astonished, confounded.</i><br/> <b>Ath.</b> p. 5. <b>athe.</b> p. 8. <i>o' th', of the.</i><br/> <b>Avoyd.</b> p. 157. <i>void, vacate.</i><br/> <b>Aureat.</b> <i>golden.</i><br/> <b>Austerne.</b> p. 225. <i>sterne, austere.</i><br/> <p style="text-align: center;"><b>B.</b></p> <b>Ba.</b> s. <i>ball.</i><br/> <b>Bacheleere, batchilere.</b> p. 34. <i>&amp;c. knight.</i><br/> <b>Bairne.</b> s. <i>child.</i><br/> <b>Baith, s. bathe.</b> p. 10. <i>both.</i><br/> <p style="text-align: right;"><b>Baile,</b></p> </p> |
|---|---|

- Baile, bale. p. 34. 68. *evil, hurt, mischief, misery.*  
 Balys bete. p. 16. *better our bales; i. e. remedy our evils.*  
 Band. p. 40. *bond, covenant.*  
 Bane. p. 10. *bone.*  
 Bar. *bare.*  
 Bar-hed. *bare-head, or perhaps bared.*  
 Barne. p. 6. berne. p. 20. *man, person.*  
 Base court. p. 77. *the lower court of a castle.*  
 Basnete, basnite, basnyte, basonet, bassonete. *helmet.*  
 Bauzens skinne. p. 242. *tanned sheep's skin.*  
 Bauzen's skinne. *sheep's leather dressed and coloured red. f. bazane.—or, perhaps, badger's skin, for Baufon is a badger in old English.*  
 Be that. p. 5. *by that time.*  
 Bearing arrow. p. 136. *an arrow that carries well.*  
 Bearing arrow.—or, perhaps, *hering or birring, i. e. a whirring, or whizzing arrow: from Isl. Bir, ventus, or A. S. Bepe fremitus.*  
 Bedight. p. 78. *bedecked.*  
 Bedyls. *beadles.*  
 Beheard. *heard.*  
 Beete. *did beat.*  
 Beforn. *before.*  
 Begylde. *beguiled, deceived.*  
 Behests. p. 260. *commands, injunctions.*  
 Behove. p. 139. *baboo.*  
 Belyfe. p. 132. *belive. immediately.*  
 Bende-bow. *a bent bow. qu.*  
 Ben, bene. *been.*  
 Benison. *bleffing.*  
 Bent. p. 5. bents. p. 35. *(where rushes grow) the field; fields.*  
 Benynge. p. 99. *benigne. benign, kind.*  
 Beste. *beest, art.*  
 Bestis. *beasts.*  
 Beltraughted. p. 142. *distracted.*  
 Beth. *be, are.*  
 Bickarte. p. 5. *bicker'd. skirmished.*  
 Bill, &c. p. 221. *I have delivered a promise in writing, confirmed by an oath.*  
 Blane. p. 10. blanne. p. 38. *did blin. i. e. stop.*  
 Blaw. *s. blow.*  
 Blaze. *to emblazon, display.*  
 Blee. *colour, complexion.*  
 Bleid. *s. blede. bleed.*  
 Blift. *bleffed.*  
 Blive. p. 74. *belive. immediately.*  
 Bloomed. p. 242. *beset with bloom.*  
 Blude. *blood. blude reid. s. blood red.*  
 Bluid, bluidy. *s. blood, bloody.*  
 Blyve. p. 135. *belive. instantly.*  
 Boare. *bare.*  
 Bode. p. 95. *abode, stayed.*  
 Boltes. *shafts, arrows.*  
 Bomen. p. 5. *bow-men.*  
 Bonny,

- Bonny, bonnie, bonnye. s. *comely*.  
 Boone. p. 79. *a gift, present*.  
 Boot, boote. p. 69. *advantage, help, assistance*.  
 Borrowe, barowe. *pledge, surety*.  
 Borowe. p. 121. *to redeem by a pledge*.  
 Borrowed. p. 28. *warranted, pledged, was exchanged for*.  
 Bot and. s. p. 88. *and also*.  
 Bot. *but*.  
 Bote. *boot, advantage*.  
 Bougill. s. *bugle-horn, hunting-horn*.  
 Bounde, bowned. *prepared*.  
 Bowndes. *bounds*.  
 Bown ye. *prepare ye*.  
 Bowne. *ready, bowned, prepared*.  
 Bowre, p. 44. *bower, habitation: chamber, parlour, perhaps from Isl. bouan to dwell*.  
 Bowre-window. *chamber-window*.  
 Bowys. *bows*.  
 Braid. s. *broad, large*.  
 Brandes. *swords*.  
 Breere. p. 71. *breere, briar*.  
 Bred bannor. *broad-banner*.  
 Breech. p. 242. *breeches*.  
 Breeden bale. *breed mischief*.  
 Breng, bryng. *bring*.  
 Broad arrow. *an arrow with an edge*.  
 Brodinge. *pricking*.  
 Brooke. p. 15. *enjoy*.  
 Brooke. p. 229. *beare, endure*.  
 Browd. p. 5. *broad*.  
 Bryttlynge, p. 5. *brytlyng. p. 6. cutting up, quartering, carving*.  
 Bugle. *bugle-horn, hunting-horn*.  
 Bushment. p. 96. *ambushment, a snare to bring them into trouble*.  
 Buske ye. *dress ye*.  
 Busket, buskt. *dressed*.  
 Buskt them. p. 96. *prepared themselves, made themselves ready*.  
 But if. *unless*.  
 Buttes. *buts to shoot at*.  
 By thre. p. 114. *of three*.  
 Bye. p. 121. *buy, pay for, also abyee, suffer for*.  
 Byears, beeres. *biers*.  
 Bydys. *bides, abides*.  
 Byll. p. 6. *bill, an ancient kind of halbert, or battle ax*.  
 Byn, bine, bin. *been, be, are*.  
 Byrche. *birch-tree, birch-wood*.  
 C.  
 Calde, callyd. p. 7. *called*.  
 Can, cane. p. 24, 26. *gan. p. 24. began to cry*.  
 Capull-hyde. *horse-hyde*.  
 Carebed. *bed of care*.  
 Carpe of care. p. 14. *complain thro' care*.  
 Cast. p. 7. *mean, intend*.  
 Caytiffe. p. 37. *cattif, slave, despicable wretch*.  
 Cetywall. p. 241. *setwall, the herb valerian: also mountain spikenard. See Gerard's herbat.*  
 Chan-

- Chanteleere. *the cock.*  
 Chays. *p. 6. chace.*  
 Check. *to rate at.*  
 Check. *to stop.*  
 Child. *p. 78. knight. chil-*  
     *dren. p. 36. knights. See*  
     *Vol. 3. p. 49.*  
 Christentye. *p. 56. christi-*  
     *antè. christendome.*  
 Chyf, chyfe. *chief.*  
 Clawed. *tore, scratched. p.*  
     *r 39. figuratively, beat.*  
 Cleaped, eleped. *called,*  
     *named.*  
 Clerke. *scholar.*  
 Coate. *cot, cottage.*  
 Cockers. *p. 242. probably the*  
     *same as startopes in vol.*  
     *2. a kind of buskins.*  
 Collayne. *Cologn-steel.*  
 Comen, commen, commyn.  
     *come.*  
 Confetered. *confederated,*  
     *entered into a confederacy.*  
 Cordiwin. *p. 242. cord-*  
     *wayne. properly Spanish,*  
     *or Cordovan leather: here*  
     *it signifies a more vulgar*  
     *sort.*  
 Corfiare. *p. 10. courser.*  
 Cote. *cot, cottage. Item coat.*  
 Coulde. *cold. Item could.*  
 Cold be. *p. 226. was. could*  
     *dye. p. 26. died; a phrase.*  
 Countie. *p. 237. count, earl.*  
 Coupe. *p. 232. a little pen*  
     *for poultry.*  
 Couth. *could.*  
 Coyntrie. *p. 242. Coventry.*  
 Crage. *p. 20. cragg.*  
 Crancke. *sprightly, exult-*  
     *ing.*  
 Credence. *belief.*  
 Crevis. *crevice, chink.*  
 Cricke. *p. 148.*  
 Cristes cors. *p. 7. Christ's*  
     *curse.*  
 Crowch, crutch *(in p. 139.*  
     *it ought perhaps to be*  
     *elowch. clutch, grasp.)*  
 Cryance. *belief. f. creance.*  
     *But in p. 35, &c. it seems*  
     *to signify "fear." f.*  
     *crainte.*  
 Cum. *s. come. p. 8. came.*  
     *D.*  
 Dampned. *condemned.*  
 De, dey, dy. *p. 7. 13. 8. die.*  
 Deepe-fette. *deep-fetched.*  
 Deid. *s. dede. deed. Item.*  
     *dead.*  
 Deip. *s. depe: deep.*  
 Deir. *s. deere, dere. dear.*  
 Dell. *p. 77. deal. every dell.*  
 Dell. *part. every dell, every*  
     *part.*  
 Denay. *deny; rhithmi gratia.*  
 Depured. *p. 77. pure, run*  
     *clear.*  
 Deputed. *purified, run clear.*  
 Descreeve. *describe.*  
 Dight. *decked, put on.*  
 Dill. *p. 34. dole, grief, pain.*  
     *—dill I drye. p. 34. pain*  
     *I suffer. dill was dight. p.*  
     *33. grief was upon him.*  
 Dint. *stroke, blow.*  
 Dis. *p. 65. this.*  
 Discust. *discussed.*  
 Dites. *dities.*  
 Dochter. *s. daughter.*  
 Dole. *p. 33. grief.*  
 Doleful dumps. *p. 142. 207.*  
     *sorrow-*

- sorrowful gloom, or heaviness of heart.*  
 Dolours. *dolorous, mournful.*  
 Doth, dothe, doeth. *do.*  
 Doughte, doughtete, doughtetie, *doughty, formidable.*  
 Doughtetie. *i. e. doughty man.*  
 Downae. *s. p. 31. cannot.*  
 Downae. *s. am not able.*  
*Properly, cannot take the trouble.*  
 Doute. *doubt. Item fear.*  
 Douted. *doubted, feared.*  
 Dois. *s. doys. does.*  
 Drap. *s. drop.*  
 Dre. *p. 11. drie. p. 88. drye. p. 26. suffer.*  
 Dreid. *s. dreede, drede. dread.*  
 Dreips. *s. drips, drops.*  
 Droyers, drovers. *p. 201. such as drive herds of cattle; and probably, deer, &c.*  
 Dryvars. *p. 5. drovers. see drovyers.*  
 Drye. *p. 26. suffer.*  
 Dryghnes. *dryness.*  
 Duble dyse. *double dice. i. e. false dice.*  
 Dughtie. *doughty.*  
 Dule. *s. dole. grief.*  
 Dyd, dyde. *did.*  
 Dyght. *p. 10. dight. p. 44. dressed, put on, put.*  
 Dynte. *p. 10. dint, blow, stroke.*  
 Dysgyfyng. *disguising, masking.*
- E.  
 Eame, eme. *p. 23. uncle.*  
 Eathe. *easy.*  
 Ee. *s. eie. eye.*  
 Een, eyne. *eyes.*  
 Ech, eche, eiche. *each.*  
 Ein. *s. even.*  
 Eir, evir. *s. d'er, ever.*  
 Eke. *also.*  
 Eldern. *s. elder.*  
 Elke. *p. 26. each.*  
 Ellumynynge. *p. 98. embellishing: to illumine a book, was to ornament it with paintings in miniature.*  
 Ellyconys. *Helicon's.*  
 Endyed. *died.*  
 Enharpit, &c. *p. 98. booked, or edged with mortal dread.*  
 Enkankered. *cankered.*  
 Envie. *p. 21. envye. p. 24. malice, ill-will, injury.*  
 Erst. *s. heretofore.*  
 Eterminable. *p. 100. interminable, unlimited.*  
 Everychone. *every-one.*  
 Exed. *p. 77. asked.*
- F.  
 Fa. *s. fall.*  
 Fach, feche. *fetch.*  
 Fain, sayne. *glad, fond.*  
 Faine of fighte. *p. 56. fond of fighting.*  
 Faine, sayne. *feign.*  
 Fals. *false. Item. falleth.*  
 Fare. *p. 48. pass.*  
 Farden. *p. 42. fared, flashed.*  
 Farley. *wonder.*  
 Faulkone. *falcon.*  
 Fay.

- Fay. *faith.*  
 Fayere. *p. 23. fair.*  
 Faytors. *p. 99. deceivers, dissemblers, cheats.*  
 Fe. *fee. bribe. Also, land.*  
 Feat. *p. 233. nice, neat.*  
 Featously. *neatly, dextrously.*  
 Feere, fere. *mate.*  
 Feir. *s. fere. fear.*  
 Fendys pray, &c. *p. 100. from being the prey of the fiends.*  
 Ferily. *fiercely.*  
 Fesante. *pheasant.*  
 Fette. *fetched.*  
 Fetteled, fettled. *prepared, addressed, made ready.*  
 Filde. *field.*  
 Finaunce. *p. 100. fine, forfeiture.*  
 Fit. *p. 8. fyt. p. 121. fytte. p. 66. Part or Division of a song. hence p. 59. fitt is a strain of music. See vol. 2, p. 125.*  
 Flyte, *p. 148. 221. flout, mock.*  
 Flyte. *to contend with words, scold.*  
 Foo. *p. 28. foes.*  
 For. *on a count of.*  
 Forbode. *p. 137. commandment. Over God's forbode. [præter dei præceptum fit.] q. d. God forbid.*  
 Forefend. *prevent, defend.*  
 Formare. *formen.*  
 Forfed. *p. 96. regarded, beeded.*  
 Forthynketh. *p. 134. repenteth, vexeth, troubleth.*  
 Forst. *p. 60. forced, compelled.*  
 Fosters of the fe. *p. 134. forresters of the king's demesnes.*  
 Fou, fow. *s. full.*  
 Fowarde, vawarde. *the van.*  
 Fre-bore. *p. 66. free-born.*  
 Freake, freke, freyke. *man, person, human creature.*  
 Freckys. *p. 9. persons.*  
 Frie. *s. fre. free.*  
 Freits. *s. ill omens ill luck.*  
 Fuyson, foison. *plenty.*  
 Fyll. *p. 95. fell.*  
 Fyr. *fire.*
- G.
- Gair, *s. geer, dress.*  
 Gamon. *p. 37. game; hence backgamon.*  
 Gamon. *p. 37. to make game, to sport. A. S. Gamenan. jocari.*  
 Gane, gan. *began.*  
 Gane, gan. *gone.*  
 Garde. *p. 8. made.*  
 Ganyde. *p. 8. gained.*  
 Gare, gar. *make.*  
 Gargeyld. *p. 76. perhaps from Gargouille. f. the spout of a gutter. The tower was adorned with spouts cut in the figures of grey-hounds, lions, &c.*  
 Garland. *p. 71. the ring, within which the prick or mark was set.*  
 Gear. *s. geer. p. 255. goods.*  
 Getinge. *p. 22. what he had got, his plunder, booty.*  
 Geve,

- Geve, gevend. *give, given.* Handbow. *p. 138. in op-*  
 Gi, gie. *s. give.* *position. to a Cross-bow.*  
 Gife, giff. *if.* Haried, haniied, harrowed.  
 Gin. *s. an, if.* *p. 123. 20: burrowed,*  
 Give owre. *s. surrender.* *harassed.*  
 Glede. *p. 6. a red hot coal.* Harlocke, *p. 241. perhaps,*  
 Glent. *p. 5. glanced.* Charlocke. *or wild rape,*  
 Glofe. *p. 95. set a false which bears a yellow*  
*glofs, or colour.* *flower, and grows among*  
 Gode. *good.* *corn, &c.*  
 Goggling eyen. *goggle eyes.* Harried, &c. *robbed, pillag-*  
 Gone. *p. 42. go.* *ed.*  
 Gowd. *s. gould. gold.* Hastarddis. *p. 94. probably,*  
 Graine. *p. 149. scarlet.* *rabble raised in Haste.*  
 Gramercye. *God a mercy: Haviour. behaviour.*  
*or perhaps, Grant mercy.* Hauld. *s. to hold. Item. hold,*  
 Graunge. *p. 232. granary.* *strong hold.*  
 Grea-hondes. *grey-bounds.* Hawberk. *a coat of mail.*  
 Grece. *p. 76. a flight of steps.* Hayll. *advantage, profit. p.*  
 Greece. *p. 129. a fat hart; 23. for the profit of all*  
*from f. graisse.* *England. A. S. Hæl. sal-*  
 Grennyng. *grinning. [from lus.*  
*Bale. pt. 2. Ed. 1550. fol. He. p. 5. hee. p. 21. hye.*  
 83.] *high.*  
 Gret, grat. *great.* He. *p. 130. hye to bie.*  
 Greves. *groves bushes.* Heal. *p. 9. hail.*  
 Grisly groned. *p. 27. dread- Hear. p. 9. here.*  
*fully groaned.* Heare, heares. *hair, hairs.*  
 Groundwa. *p. 89. ground- Hed, hede. head.*  
*wall.* Heere. *p. 74. hear.*  
 Gude. guid, geud. *s. good.* Heighte. *p. 24. on high,*  
 H. *aloud.*  
 Ha, [hae.] *s. have. Item. Hend. kind, gentle.*  
*ball.* Heir. *s. here. p. 8. hear.*  
 Habergeon. *f. a lesser coat Hest. bast.*  
*of mail.* Hest. *p. 37. command, in-*  
 Halched, halsed. *saluted, junction.*  
 Embraced, fell on his neck, Hether. *p. 130. hither.*  
*from* Heawying, hewing. *hew-*  
 Halse. *neck. ing, backing.*  
 Halesome. *wholesome, beal- Hewynge in to. hewn in two.*  
*thy.* *Hi,*

- Hi, hie. *p. 65. be.* In fere. I fere. *together.*  
 Hie, hye, he, hee. *high.* Into. *s. in.*  
 Hight. *p. 39. p. 9. engage,* Intres. *p. 76. entrance ad-*  
     *engaged, promised. (p. mittance.*  
     *114. called.)* Jo. *p. 253. sweet-heart friend.*  
 Hillys. *bills.* Jogelers. *juglers.*  
 Hinde, hend. *gentle.* I-tuned. *p. 76. tuned.*  
 Hir. *s. her.* Iye. *eye.*  
 Hirsel. *s. herself.* Iz. *p. 65. is, his.*  
 Hit. *p. 10. it.* K.  
 Hode. *p. 123. hood, cap.* Karls. *carls, churls. karls of*  
 Hole. *p. 96. holl. p. 114. kind. churls by nature.*  
     *whole.* Kauld. *p. 65. called.*  
 Holtes. *p. 21. bills.* Kawte and keene. *p. 23.*  
 Holtes. *woods, groves.* *cautious and active. l.*  
 Holy. *p. 99. perhaps, hole,* *cautus.*  
     *whole.* Kempe, kempes. *soldier, sol-*  
 Hom, hem. *them.* *diers.*  
 Hondrith, hondred. *hundred.* Kemperye man. *p. 58. sol-*  
 Honge. *hang, bung.* *dier, warrior, fighting*  
 Hontyng. *hunting.* *man.*  
 Hoo, ho. *p. 18. an interjec-* Kems. *s. combs.*  
     *tion of stopping or desist-* Ken, kenst. *know, knowest.*  
     *ing: hence stoppage.* Kepers, &c. *p. 140. those*  
 Hoved. *p. 76. beaved,* *that watch by the corpse*  
     *perhaps, hovered, hung* *shall tie up my winding*  
     *moving. Gl. Ch.* *sheet.*  
 Hount. *p. 6. hunt.* Kind. *nature.*  
     *I.* Kit. *p. 98. cut.*  
 P feth. *in faith.* Kithe nor kin. *acquaintance,*  
 I ween. *(I think :) verily.* *nor kindred.*  
 I wys, I wis. *(I know :) ve-* Knave. *p. 74. servant.*  
     *rily.* Knicht. *s. knight.*  
 I wot. *(I know :) verily.* Knights fee. *p. 74. such a*  
 Iclipped. *p. 76. called.* *portion of land, as requir-*  
 Iff. *if.* *ed a man to serve with*  
 Jimp. *s. slender.* *horse and arms.*  
 Ild. *I'd I would.* Knowles. *knolls.*  
 Ile. *I'll, I will.* Knyled. *knelt.*  
 Ilka. *s. every.* Kyrtill, *kirtle. petticoat,*  
 Im. *p. 65. him.* *gown.*

Laith.

- L. Lettest. hindereft, detainest.  
 Laith. s. loth. Lettyng. p. 131. hindrance.  
 Langsome. s. p. 254. long. Lever. rather.  
 tedious. Lang. s. long. Leyre, lere. p. 241. learning  
 Lauch, lauched. s. langb, lore.  
 laughed. Lig. s. lie.  
 Launde. p. 129. lawn. Lightsome. p. 35. chearful,  
 Lay-land. p. 36. land that is sprightly.  
 not plowed: green-sward. Liked. p. 243. pleased.  
 Lay-lands. p. 43. lands in Linde. p. 128. the lime tree;  
 general. or collectively lime trees;  
 Layden. laid. on Trees in general.  
 Laye. p. 37. law. Lingell. p. 242. a thread of  
 Leane. p. 24. conceal; hide. hemp rubbed with rosin,  
 Item. lye. query. & used by rustics for  
 Leanyde. leaned. mending their shoes.  
 Leard. learned, taught. Lith, lithe, lythe. p. 114. at-  
 Lease. p. 129. lying, falsehood, tend, hearken, listen.  
 Withouten lease. verily. Lither. p. 57. idle, worthless,  
 Leasyng. lying, falsehood. naughty, forward.  
 Lee. p. 91. the field. Liver. deliver.  
 Leeche. physician. Eiverance. p. 222. deliver-  
 Leechinge. p. 33. doctoring. ance (money, or a pledge  
 medicinal care. for delivering you up.)  
 Leeve London. p. 117. dear. Loke. p. 242. lock of wooll.  
 London, an old phrase. Longes. belongs.  
 Leeveth. believeth. Loofet, losed. loosed.  
 Lefe. p. 132. leeve, dear. Lope. leaped.  
 Lefe. leaf. leves. leaves. Loveth. love. plur. number.  
 Leive. s. leave. Lough. p. 127. laugh.  
 Leman, leaman, leiman. Louked. looked.  
 lover, mistress. A. S. leif. Loun. s. p. 255. town. p.  
 man. 150. loon, rascal. from the  
 Lenger, longer. Irishman (stoutful, sluggish).  
 Lere. p. 42. face, complexion. Louted. p. 42. bowed, did  
 A. S. bleape; facies, vul- obeysance.  
 tus. Lowe. p. 73. a little bill.  
 Lerned. learned, taught. Lurden. p. 123. sluggard,  
 Lesyng. p. 134. leasing. ly drone.  
 ing, falsehood. Lynde. p. 127. lyne. p. 71.  
 Let. p. 4. hinder. 58. bin- See Linde.  
 dred. Lyth.

Lythe. *idem.* (p. 66. See Monynday. *monday.*  
Lith.) Mores. p. 36. *bill, wild*

Maieſte, maiſt, mayeſte. Mort. p. 5. *the death of the  
may'ſt.* deer.

Makys, maks. *mates.* Mought, mot, mote. *might.*

Mane, p. 6. man. Item. Mure, mures. s. wild downs,

March-perti. 13. *march*. Mufis. *muses*.

Marche-man, *a scowrer of Myllan. Milan steel.*

March-pine: p. 241. march- Many-plies, or, folds.

Maſterye. p. 70. mayſtry. p. Myſuryd. p. 97. miſuſed, ap-

proof of skill. N.

Maun. s. mun. *must*.      Nams. *names*.

Mayd, mayde, *mader*. Nee; ne, nigh.

p. 68. horse's mane. him near.

*company.*      Neir. s. nere. *near.*

Men of armes. p. 25. gens d' i. e. nicked him with a

Meniveere: p. 242. white Nipt. pinched.

Merches. *marches.* None: *noon:*

*fit, proper.* Nye, nȳ. *nigh.*

Minged. p. 36. mentioned. O gin. s. O if! a phrase.

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- On. *one. on man. p. 7. one* Perfight. *perfect.*  
*man. One. p. 23. on.* Perlese. *p. 100 peerless.*  
 Or, ere. *p. 19. 22. before.* Pertyd. *p. 8. parted.*  
 Or eir. *s. before ever.* Pight. *p. 22. pitched.*  
 Orisons. *prayers.* Pil'd. *p. 228. peeled, bald.*  
 Ost, oste. *host.* Pine. *p. 148. famish, starve.*  
 Out owre. *s. quite over :* Pite, pitte, pyte. *pity.*  
*over.* Play-feres. *play-fellows.*  
 Outrake. *p. 225. an out-* Playning. *complaining.*  
*ride ; or expedition. to* Pleasance. *pleasure.*  
*raik. s. is to go fast. (Or* Pompal. *p. 182. pompous.*  
*perhaps, Outreik, a sitt-* Popingay. *p. 243. a parrot.*  
*ing out. Mr. Davidson.)* Portres. *p. 77. porters.*  
 Oware of none. *hour of* Pow, pou; pow'd. *s. pull :*  
*noon.* *pulled.*  
 Owre, owr. *s. o'er.* Prece, prese. *press.*  
 Owt. *out.* Preced, presed. *pressed.*  
 P. Prest. *p. 155. ready.*  
 Pa. *s. the river Po.* Prestly. *p. 130. prestlye. p.*  
 Pall. *p. 41. a robe of state.* 42. *quickly.*  
 Purple and pall. *i. e. a* Prickes. *p. 71. the marks to*  
*purple robe, or cloak. A* shoot at.  
*phrase.* Pricke-wand. *p. 71. a wand*  
 Paramour. *p. 244. lower.* set up for a mark.  
 Item a mistress. Pricked. *p. 22. spurred on,*  
 Paregall. *p. 98. equal.* *hasted.*  
 Parti. party. *p. 7. a part.* Prowes. *p. 97. prowess.*  
 Pavas. *p. 95. a large kind* Prycke. *p. 135. the mark :*  
*of shield. (Gloss. G. commonly a hazel-wand.*  
*Doug.)* Pryme. *p. 115. day break.*  
 Pavilliane. *pavillion, tent.* Pulde. *p. 9. pulled.*  
 Pay. *p. 132. liking, satis-*  
*faction.* Quail. *p. 43, 227. shrink.*  
 Peakish. *p. 232. small, mean,* Quadrant. *p. 76. four-square.*  
*petty.* Quarry. *p. 201. slaughtered*  
 Peere, pere. *peer, equal.* game, deer, &c. See pag. 5.  
 Penon. *a banner, or stream-* Quere, quire. *choir.*  
*er borne on the top of a* Quest. *p. 124. inquest.*  
*launce.* Quha. *s. who.*  
 Perelous, parlous. *perilous,* Quhan. *s. when.*  
*dangerous.* Quhar. *s. where.*  
 Q. Quhat.

- Quhat. s. *what*.  
 Quhatten. s. *what*.  
 Quhen. s. *when*.  
 Quhy. s. *why*.  
 Querry. p. 5. See quarry  
*above*.  
 Quyte. p. 15. *requited*.  
 R.  
 Raine. *reign*.  
 Rayne, reane. *rain*.  
 Reachles. p. 72. *careless*.  
 Reas. p. 5. *raise*.  
 Reave. *bereave*.  
 Reckt. *regarded*.  
 Reade. p. 21. *rede. advise*.  
 p. 25. *bit off*.  
 Reek s. *smoak*.  
 Reid. s. *rede, reed. red*.  
 Reid-roan. s. *red-roan*.  
 Rekeles, recklesse. *regard-*  
*less, void of care, rash*.  
 Renish. p. 55. *renisht. p. 57*.  
 Renne. *run*.  
 Renyed. *refused*.  
 Rewth. *ruth. rewe. pity*.  
 Riall. p. 77. *royal*.  
 Richt. s. *right*.  
 Ride. p. 221. *make an inroad*.  
 Roche. *rock*.  
 Ronne. *ran. Roone. p. 22*.  
*run*.  
 Roode. *cross, crucifix*.  
 Roufe. *roof*.  
 Row, rowd. s. *roll, rolled*.  
 Rues. p. 151. *ruethe. p. 21*.  
*pitieth*.  
 Ryde. p. 214. i. e. *make an*  
*inroad. Ryde in p. 55. (v.*  
*135.) should be rise. Coun-*  
*sel must arise from me*.  
 Rydere p. 137. *ranger*.  
 Ryse. p. 114. *raise*.  
 S.  
 Sa, fae. s. *so*.  
 Saif. s. *safe*.  
 Sall. s. *sball*.  
 Sar. *sore*.  
 Sark. *sbirt, sbift*.  
 Sat, sete. p. 11. *set*.  
 Savyde. *saved*.  
 Say. p. 11. *saw. See V. 2. p.*  
*211*.  
 Say us no harmes. p. 57. *say*  
*no ill of us*.  
 Sayne. *say, plur. num*.  
 Scathe. *hurt, injury*.  
 Schip. s. *sbip*.  
 Scho, s. *sbe*.  
 Schrill. s. *sbrill*.  
 Se. s. *see. sea. p. 5. see*.  
 Seik. s. *seke. seek*.  
 Sene. p. 8. 94. *seen*.  
 Sertayne, fertenlye. *certain,*  
*certainly*.  
 Setywall. See *cetiwall*.  
 Shales. p. 67. *upon re-inspect-*  
*ing the MS. appears to be*  
*shaws. little woods*.  
 Shear. p. 5. *clear off*.  
 Sheele. *she'll, she will*.  
 Sheene, shene. *sbinig*.  
 Sheits. s. *shetes. sheets*.  
 Shent. *disgraced*.  
 Shimmering. *sbinig by glan-*  
*ces*.  
 Shoke. p. 97. *sbookest*.  
 Shold, sholde. *sould*.  
 Shoen. s. *shoone. p. 191*.  
*shoes*.  
 Shote, p. 8. *shot*.  
 Shraddes. p. 67.  
 O  
 Shrift.

- Shrift. *confession*.  
 Shroggs. p. 71. *scrubs, thorns, briars*. G. Doug. *scroggis*.  
 Shulde. *should*.  
 Shyars. *shires*.  
 Sib. *kin*.  
 Side. *long*.  
 Sic, sich, sick. p. 65. s. *such*.  
 Sik. p. 88. *like*. *such*.  
 Sied. s. *saw*.  
 Siker. p. 256. *surely, certainly*.  
 Sigh-clout. p. 149. (*sythe-clout*) *a clout to strain milk through: a straining clout*.  
 Sith. p. 6. *since*.  
 Slade. p. 68. *slip of green-sward between plow-lands or woods, &c.*  
 Slaw. p. 242. *flew*.  
 Sleane, slone. *slain*.  
 Sle, see. *slay*. *sleep*. *slayest*.  
 Sleip. s. *sleep*. *sleep*.  
 Slo, loe. *slay*.  
 Slode. p. 36. *slit, split*.  
 Slone. p. 38. *slain*.  
 Sloughe. p. 8. *flew*.  
 Smithers. s. *smothers*.  
 Soldain, foldan, fowden. *sultan*.  
 Soll, soulle, fowle. *foul*.  
 Sort. p. 100. *company*.  
 Soth-Ynglonde. *South England*.  
 Soth, sothe, south, southe. *sooth, truth*.  
 Sould. s. *should*.  
 Sowden, soudain, sultan. *sowden*.  
 Sowre. *sour*.  
 Sowre, soare. *fore*.  
 Soy. f. *silk*.  
 Spak, spaik. s. *spake*.  
 Sped. p. 53. *speeded*.  
 Speik. s. *speak*.  
 Spendyde. p. 10. *perhaps*.  
 Hended. *held*. or, *Spanned*. *grasped*.  
 Spere, ipeere. *spear*.  
 Spill. p. 148. *spille*. p. 45. *spoil, come to harm*.  
 Sprente. 9. *spurred, sprung out*.  
 Spurn, spurne. *a kick*. p. 15. *See Tear*.  
 Spyde. *spied*.  
 Spylt. p. 97. *lost, destroyed*.  
 Spyt. p. 6. *spyte*. *spite*.  
 Stabile. p. 99. *perhaps, stability*.  
 Stalworthlye, p. 20. *stoutly*.  
 Stane. s. *stean*. p. 65. *stone*.  
 Steedye. *steady*.  
 Steid. s. *stede*. *stead*.  
 Stele. p. 11. *steel*.  
 Stark, p. 42. *stiff*.  
 Sterne. *stern*: or *perhaps, stars*.  
 Sterris. *stars*.  
 Sterte. *start*.  
 Sterte, sterted. *started*.  
 Sterte, start. p. 249. *started*.  
 Steven. p. 74. *voice*.  
 Steven. p. 70. *time*.  
 Still. p. 20. *quiet, silent*.  
 Stint. *stop, stopped*.  
 Stirande stage. p. 20. *many a stirring, travelling journey*.  
 Stonderes. *standers by*.  
 Stound,

- Stound, stownde. *p.* 124. indignation, wrathful,  
 26. time, while. furious.  
 Stour. *p.* 11. 60. stower, *p.* Teir. *s.* tere. tear.  
 36. stowre. *p.* 26. 44. Teene. *p.* 121. tene. *p.*  
 fight. 94. sorrow, indignation,  
 Streght. *p.* 9. straight. wrath. Properly, injury,  
 Strekene. stricken, struck. affront.  
 Stret. street. Thair. *s.* their.  
 Strick. strict. Thame. *s.* them.  
 Stroke. *p.* 9. struck. Than. then.  
 Stude. *s.* stood. Thair. *s.* thare. there.  
 Styntyde, stinted. stayed. The. thee. Thend. the end.  
 stopped. The. they. the wear. *p.* 4.  
 Suar. sure. they were. the blewe.  
 Sum. *s.* some. *p.* 5. they blew.  
 Sumpters. *p.* 236. horses Thear, theare. *p.* 21. ther.  
 that carry cloaths, fur- *p.* 5. there.  
 niture, &c. Thee. thrive. mote he thee.  
 Swapte. *p.* 9. swaped. *p.* may be thrive.  
 25. swopede. *p.* 26. struck Ther. *p.* 5. their.  
 violently. Therfor. *p.* 7. therefore.  
 Swat, swatte. *p.* 25. swotte. Ther-to. thereto.  
*p.* 26. did sweat. Thes. these.  
 Swear. *p.* 5. sware. Theyther-ward. *p.* 117.  
 Sweard. sword. thither-ward, towards  
 Sweavens. dreams. that place.  
 Sweit. *s.* swete. sweet. Thie. thy.  
 Swith. *p.* 60. quickly, in- Thouse. *s.* *p.* 150. thou art.  
 stantly. Thowe. thou.  
 Syd. side. Thrae. *p.* 48. should be  
 Syne. *p.* 21. 22. then, af- Throw. *s.* through.  
 terwards. Thrall. *p.* 82. captive. *p.*  
 Syth. since. 230. captivity.  
 T. Thrang. *s.* throng.  
 Take. taken. Thre. thrie. *s.* three.  
 Talents, *p.* 53. Threape. *p.* 150. rebuke,  
 Taine. *s.* tane. taken. chide, scold. Also, positive  
 Tear. *p.* 15. this seems to be assertion.  
 a proverb, That tearing Thritte. thirty.  
 or pulling occasioned this Throng, *p.* 122. hastened.  
 spurn or kick. Thru. threw.  
 Teenefu. *s.* *p.* 92. full of O 2 Till

- Till. *p.* 14. *unto.*  
 Till. *p.* 59. *entice.*  
 Tine. *lose.* tint. *loft.*  
 To. *too.* Item. *two.*  
 Ton. *p.* 7. *tone.* the one.  
 Tow. *s.* *p.* 90. *to let down*  
     *with a rope, &c.*  
 Tow, tow. *two.*  
 Traitorie, traitory. *trea-*  
     *chery.*  
 Tre. *tree, wood.*  
 Treytory, traitory, *trea-*  
     *chery.*  
 Tride. *tryed.*  
 Trow. *p.* 148. *think, con-*  
     *ceive, know.*  
 Trowthe, trothe. *troth.*  
 Tru, trewe. *true.*  
 Tuik. *s.* *took.*  
 Tul. *s.* *till, to.*  
 Turn. *p.* 236. *such turn.*  
     *such an occasion.*  
 Twa. *s.* *two.*  
 Twin'd *s.* *p.* 30. *twisted,*  
     *turned.*  
 Tym, tyme. *time.*  
     V. U.  
 Vices. 76. *screws; or*  
     *perhaps turning pins,*  
     *swivels.*  
 Vilane. *p.* 94. *rascally.*  
 Undernead. *underneath.*  
 Undight. *undocked, un-*  
     *dressed.*  
 Unmacklye. *mishapen.*  
 Unsett steven. *p.* 71. *unap-*  
     *pointed time, unexpected-*  
     *ly.*  
 Untyll. *unto.* *p.* 121. *against.*  
 Voyded. *p.* 126. *quitted,*  
     *left the place.*  
 Upe. *up.* Upone. *upon.*  
 Utlawz. *p.* 65. *outlawz.*  
     W.  
 Wad. *s.* *wold, wolde.*  
     *would.*  
 Wae worth. *s.* *woe betide.*  
 Waltering. *weltering.*  
 Wane. *p.* 10. *perhaps (ryth-*  
     *mi gratiâ) for whang,*  
     *the noise made by a bow*  
     *in emitting the arrow. See*  
     *Sowne Gl. V. 2.*  
 War. *p.* 5. *aware.*  
 Warldis. *s.* *worlds.*  
 Wat. *p.* 7. *wor. know, am*  
     *aware.*  
 Wat. *s.* *wet.*  
 Wavde. *p.* 83. *waved.*  
 Wayward. *p.* 262. *fro-*  
     *ward, peevish.*  
 Weale. *p.* 80. *happines,*  
     *prosperity.*  
 Weal. *p.* 14. *wail.*  
 Wedous. *widows.*  
 Weedes. *clothes.*  
 Weel. *we'll, we will.*  
 Weene; ween'd. *p.* 36.  
     *think; thought.*  
 Weet. *s.* *wet.*  
 Weil. *s.* *wele. well.*  
 Weip. *s.* *wepe. weep.*  
 Wel-away. *p.* 220. *an in-*  
     *terjection of grief.*  
 Wel of pitè. *source of*  
     *pity.*  
 Weme. *womb, belly, bal-*  
     *low.*  
 Wend, wends. *go, goes.*  
 Wende. *p.* 129. *weened,*  
     *thought.*  
 Westlin. *s.* *western.*

- While. *p.* 228. *untill.*  
 Whoard. *board.*  
 Whose. *p.* 97. *whofo.*  
 Whyllys. *whilst.*  
 Wight. *p.* 144. *person. p.*  
     228. *strong, lusty.*  
 Wighty. *p.* 67. *strong, lusty,*  
     *active, nimble.*  
 Wightly. *p.* 34. *vigorous-*  
     *ly.*  
 Will. *s. p.* 62. *shall.*  
 Wilfulle. *p.* 70. *wander-*  
     *ing, erring.*  
 Windling. *s. winding.*  
 Winnæ. *s. will not.*  
 Winsome. *s. p.* 255. *hand-*  
     *some.*  
 Wifs. *p.* 217. *know. wift.*  
     *knew.*  
 Wo. woo. *p.* 8. *woe.*  
 Woe begone. *p.* 40. *lost in*  
     *woe, overwhelmed with*  
     *grief.*  
 Won'd. *p.* 240. *dwelled.*  
 Wone. *p.* 11. *one.*  
 Wonderfly. *wonderously.*  
 Wode, wood. *mad.*  
 Wonne. *dwell.*  
 Woodweete. *p.* 67. *shoul*  
     *be woodweele or wode-*  
     *wale; the golden ouzle,*  
     *a bird of the thrush-kind.*  
     *Gloss. Cbauc.*  
 Worthè. *worthy.*  
 Wot, know. *wotes. knows.*  
 Wouch. *p.* 8. *mischief, e-*  
     *vil. AS. Yohs. i. e.*  
     *Wohg. malum.*  
 Wrang. *s. wrung.*  
 Wreke, wreak. *revenge.*  
 Writhe. *p.* 226. *writbed.*  
     *twisted,*  
 Wroken. *revenged.*  
 Wronge. *wrung.*  
 Wul. *s. will.*  
 Wyght. *p.* 240. *strong,*  
     *lusty.*  
 Wyghtye. *p.* 135. *the*  
     *same.*  
 Wyld. *p.* 5. *wild deer.*  
 Wynne. *p.* 23. *joy.*  
 Wyfte. *p.* 5. *knew.*  
     *Y.*  
 Y-cleped. *called.*  
 Y-con'd. *taught, instruct-*  
     *ed.*  
 Y-fere. *together.*  
 Y-founde, found.  
 Y-picking. *p.* 242. *pick-*  
     *ing, culling, gather-*  
     *ing.*  
 Y-flaw. *stain.*  
 Y-were. *were.*  
 Y-wis. *p.* 79. *verily.*  
 Y-wrought. *wrought.*  
 Yate. *gate.*  
 Yche. *each.*  
 Ychysled. *carved with*  
     *the chizzel.*  
 Ydle. *idle.*  
 Ye bent, y-bent. *bent.*  
 Ye feth, y-feth. *in faith.*  
 Yenoughe, ynoughe. *e-*  
     *nough.*  
 Yeldyde. *yielded.*  
 Yerarchie, hierarchie.  
 Yere, yeere. *year, years.*  
 Yerle. *p.* 7. *earl.*  
 Yerly. *p.* 5. *early.*  
 Yestreen. *s. yester-even-*  
     *ing.*  
 Yf. *if.*  
 Ygnoraunce.

Ygnoraunce. *ignorance.*Yngglishe. *Englisb.*Ynglonde. *England.*Yode. *went.*Youe. *p. 6. you.*Yt. *it.*Yth. *p. 6. in the.*

Z.

Ze, zea. *s. ye.*Zeir. *s. year.*Zellow. *s. yellow.*Zonder. *s. yonder.*Zong. *s. young.*Zour. *s. your.*

✠ The printers have usually substituted the letter z to express the character ȝ, which occurs in old MSS; but we are not to suppose that this ȝ was ever pronounced as our modern z; it had rather the force of y (and perhaps of gh) being no other than the Saxon letter ȝ, which both the Scots and English have in many instances changed into y, as *geard yard, gear-year geong young, &c.*

THE END OF VOLUME THE FIRST.

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